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HELEN WARE

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NEW YORK, MAY 14, 1910

THERE is one thing that Impresario OSCAR HAMMERSTEIN couldn't "check with his hat." MARY GARDEN's salary.

It is worthy of notice that the attractions which had the longest runs on Broadway this season are two melodious comic operas.

WHEN playwrights accumulate a competency nine times out of ten they set about writing plays of ideas and run out of supplies.

THIS is also the season of the year when the theatrical visionary indulges in his most fantastic dreams. The theatrical undertaker takes hold later.

It is said that passengers on the liners can now book seats in London theatres from mid-ocean. Have New York managers had any bookings from tourists bound this way?

SINCE ex-Impresario HAMMERSTEIN announced that he will turn his Manhattan Opera House into a vaudeville theatre his plans have created fifty-seven varieties of scares in the vaudeville world.

A MAGAZINE writer propounds the query: "Should the critic meet the actor?" There are a few indignant actors on Broadway whom it is hardly advisable for a critic to meet—without a bodyguard.

It is reported that one automobile concern in an up-State city holds seven hundred mortgages on homes in that one place. Perhaps, after foreclosure, there will be an active revival in theatrical affairs there.

THIS is the season when rich actors go to Europe and good actors who are not rich enter stock and unfold the glory of their art to the entranced vision of people who cannot book passage on the ocean greyhounds.

THE frequency of revivals that has marked the dull London stage season newly emphasizes the fact that English dramatists who can please are neither numerous nor prolific. On the year's showing this country takes the palm for new plays of note.

THE FUND FAIR.

THIS week will be memorable to members of the theatrical profession because of the great Fair organized by the officials of the Actors' Fund of America, that began yesterday (Monday) and will run at the Seventy-first Regiment Armory during the week.

Every effort has been made to the end that this Fair shall be the most successful ever held for any charity. All the prominent managers and hundreds—if not thousands—of the profession have joined hands in the hope that their efforts may place the Fund on a solid basis, so that it may hereafter pursue its noble work without fear of a failure of money to meet obligations.

During the last twenty-five years more than a million and a quarter of dollars have been raised and expended by the Fund. And every dollar of this great sum, it may be said, has been put to good use.

The profession of the theatre ask the public at this time to contribute through patronage of the Fair to the great charity of the theatre, whose workers always respond to appeals for aid from thousands of public and semi-public sources. In fact, if even a small percentage of the money raised through the efforts of the profession for the thousand and one interests in which they have no direct concern had been devoted to the Actors' Fund of America no other need would ever arise for money with which to carry on the Fund's work. By patronizing this Fair some part of the great public will render a return for the benefits received from the profession to manifold charities in which the public is interested.

The breadth of the Fund's charity has often been noted. Any person connected with the theatre in any part of the country may call upon the Fund for assistance in times of sickness and distress. The Fund assists all—the humble stage hand as well as the prominent actor—when necessity arises. Between \$700 and \$1,000 is disbursed every week in doing the work of the Fund. Only a small part of this goes to the maintenance of the Actors' Home in Staten Island, though this work is perhaps the best known. The greatest drain comes from the system of out-door relief, which allows any needy actor or actress who desires to live at the Home or with friends to draw a small weekly pension. In addition to this the Fund provides doctors in every city of size throughout the country to whom stage-folk may apply any time for medical assistance. It provides beds in various hospitals throughout the country for members of the profession suffering from incurable ills, and gives each one who dies penniless a decent burial.

In inviting the public to visit the Fair those who have this enterprise in hand believe that visitors will get the worth of their money merely as spectators, for it is to be one of the most attractive events of the kind ever organized, peopled by the flower of the profession's womanhood and the most prominent of its actors. Moreover, the great array of articles to be sold, as these have been donated, will offer many bargains to those who purchase, thus giving more than a return for the money spent by visitors, while the series of entertainments provided will surpass anything of the kind ever before shown in such a bazaar.

Let everybody help this great charity!

ONE reason to account for the dearth of successful plays such as the old masters of the craft wrote is the alarming discovery, announced by a contemporaneous manager, that the old masters are all dead.

If we must put down plays named for popular restaurants and other food dispensaries, by all means let the fate of The Girl from Lobster Square. The Lady from Jack's and The Girl from Rector's be determined by the federal pure food act.

WHILE some newspapers are enlarging upon the occasional farce of a questionable nature that is put forward at this time, other newspapers have a broader vision. The theatre never has shown so many distinctly and pointedly moral plays as now may be seen in it.

PERSONAL



DRESSER.—Through two failures to a distinct success is Louise Dresser's record for this season. The failures, however, as a perusal of the criticisms will show, were in no way associated with Miss Dresser's work. The statement, "Louise Dresser's work was the best thing in the production," is to be found in almost every review. Miss Dresser first appeared in the theatrical world about ten years ago, in the height of the popularity of "On the Banks of the Wabash," by her brother, Paul Dresser. She was billed and for years afterward was known as "The Girl from the Wabash." In spite of many flattering offers Miss Dresser refused to leave vaudeville till the part of Gertrude Gibson in About Town was offered to her. The same beauty, the same winning personality and the same ability to spread good cheer, which was so successfully displayed in vaudeville, found equal appreciation in musical comedy. From About Town Miss Dresser transferred her talents to The Girl Behind the Counter. At the beginning of this season she undertook the leading role in The Golden Widow, which was a revised version of Lulu Glaser's The Girl from the States. Dick Whittington, the Drury Lane importation which never reached New York, was Miss Dresser's next vehicle. Then came the offer to appear with De Wolf Hopper in the New York production of A Matinee Idol. The praise which Miss Dresser received from the critics the morning after the premiere, the opportunity which A Matinee Idol offers of doing her best work, and the expectation of a long run in New York, is the deserved reward for Miss Dresser's patience, application and ability.

WORTHING.—Frank Worthing, the English actor, who is well known on this side, has suffered a second attack of tuberculosis of the throat and will sail this week for Europe. Mr. Worthing has appeared on the American stage almost as much as on the English stage, his first visit to this country occurring in 1894, when he came to join Augustin Daly's company. Since that time his career has been more American than English. To enumerate his successful roles would be to enumerate the productions in which he has appeared. His latest successes, however, have been as Des Prunelles in Grace George's production of Divorçons and as Stelton Perry in Is Matrimony a Failure? About two years ago Mr. Worthing suffered a similar throat affection and was obliged to leave Divorçons. After a complete rest in the West he returned to New York and signed with David Belasco for Is Matrimony a Failure? He has been with this organization all this season, but a few weeks ago notified Mr. Belasco that he felt a return of his old trouble. He continued his part till last Tuesday night in Pittsburgh. Courtenay Foote has assumed the role and Mr. Worthing will go to Europe to seek relief. His friends and admirers, the whole American theatregoing public, hope for an early return of Mr. Worthing.

STAHL.—Rose Stahl and The Chorus Lady return to New York next week for an engagement at the Academy of Music. This will be the last opportunity for New Yorkers to renew acquaintance with the theatrical Patricia O'Brien, for Miss Stahl intends to desert her in favor of a new play by Charles Klein. Miss Stahl will begin her next season with The Chorus Lady, but will appear in her new role as soon as it is ready. Since her last appearance in New York she has toured the country, introducing this lowliest and most picturesquely humorous of American stage types to the entire forty-six States. The Chorus Lady has been one of the most successful plays of the decade. It enjoys all the advantages of novelty, of a combination of humor and pathos and of wonderful exposition. One cannot conceive of Miss Stahl's getting an equally successful role. Charles Klein, whose rise as a playwright has been little short of phenomenal, may be able to furnish Miss Stahl with a worthy successor to The Chorus Lady, but whatever success in the future may be Miss Stahl's, Patricia O'Brien, the chorus lady, will not be forgotten soon.

The Usher



Gordon Craig in his *Mask* sums up a succession of quotations from Arthur Symonds' article praising marionettes and analyzing them as media of expressions denied to living actors as follows:

"When we have more such theatrical critics as Mr. Arthur Symonds we shall find in the critics the friend of the Art of the Theatre, and not an enemy, the hinderer of progress, the upholder of bad work, the supporter of false estimates and ideals which he too often proves himself to-day. Of course Mr. Symonds is a poet; but then only the poets and artists should be allowed to criticise poets and artists—which would mean a thinning of the ranks—and an inestimable benefit to the Art."

And incidentally, we should say, it would be about as impracticable, literally taken, as to say that it requires a pianist to criticise a pianist. Some one might conceive the happy inspiration of training a pictorial sign-painter to write art reviews on the paintings of an inspired artist. Yet there is a grain of truth in it, nevertheless, provided the matter is not taken too literally. Craig also quotes authorities on the actor in society and attributes to H. B. Irving the following:

"An actor should never be beguiled into the belief that society, generally speaking, is seriously interested in what he does." But Mr. Craig fears that the majority hold an entirely opposite view. Then he quotes a discriminating member of the theatrical profession as saying:

"Of late years it has been the aim and object of certain actors to get into society. Once let society get the upper hand and the actor develops into a snob of the most pronounced order."

It is remarkable how hard some young actresses will try to be childish in their parts, not only in manner but in their way of speaking. They have, some time in their youthful lives, seen some popular actress with these manners. Their tender little minds were as impressionable as wax; and there it clung. By and by they outgrow these dolly parts. They look too old for ingenues; yet that shocking little baby voice still is there. It makes them ridiculous, and soon there is an end of them.

Some of our young actresses would do well to look carefully into the psychology and color-scheme of their voices. There is many a hard, strident or nasal little voice on Broadway that is causing its owner unwittingly to wonder what is keeping her back. One of the best assets that any young actress can have is a good, resonant, velvety speaking voice; and that, fortunately, is one of the things that can be cultivated nicely, the harshness taken out of it, a velvety lining substituted for a brassy one and the sharp edges filed down. There are several young women who might be named in the class of beings whose voices exercise an instinctively repellant influence on people in front, even before the speakers have stepped into view.

Managers who expected to reap a rich harvest from the production of plays that cater in a frivolous vein to the prurient and have no excuse for existing, either on moral or æsthetic grounds, have been meeting with a series of disappointments, so far as New York City is concerned. The public apparently has had a surfeit of such pieces as *The Queen of the Moulin Rouge*. This show contained some vaudeville novelties that rendered it attractive for a while. One or two others which came after had their brief season of popularity. But recent attempts to establish a clientele for this form of entertainments have fallen flat. One after another has come to grief. The police remained quiescent. Much of the printing was objectionable. But the law and order forces evidently realized that the best way to suppress these "shows" was practically to ignore them, in which precept the daily press

inspirationally co-operated. The result was that the most glaringly advertised folly-shows of the above description died of their own inanities. The public cannot any more be lured to the theatre by mere parade of vulgarity and grossness.

There is a tendency among certain players who have achieved fame to grow negligent of their art as they grow in popularity, and to regard a role not as that of a character which has to be studied as they studied characters when they were struggling for recognition, but as merely a reflection of themselves. In nothing is the egotism of actors more pronounced than in this respect. They come to regard themselves as of more importance than the character they are expected to vivify and make real. They simply act themselves.

The result is failure. Usually they blame the play, which is promptly withdrawn and taken to the storehouse. But whether they wear a dress suit or a wig and sword, they are simply themselves. They have lost the sense of value and perspective. Every character appears to them their own image in a mirror.

If the public saw in Eccles no more than a made-up comedian of familiar aspect, or if Frank Keenan had not merged himself so completely in the part of Jack Rance, the California gambler-sheriff, neither of these parts would ever have created the general interest which made it unique. Many actors overlook this important point. They think they are sufficient unto themselves, but they fool nobody but themselves.

"Every time I hear of the production of a play of ideas, such as are written by Ibsen, Pinero, Hauptmann or Shaw," said an observer to *The Usher*, "I am impelled to reflect on the remarkable fact that these authors enjoy a decided vogue with a large public, in spite of the persistent hostility of the press critics. It is among the rare things to read a review of such plays that is not tinctured with the critic's hostile personal viewpoint. Yet the public goes to see the plays, and the really distinguished writers of them are apparently gaining in popularity here as well as in Europe."

"It may be contended that this is largely due to the popularity of the player, male or female, who essays the leading role. But these plays, like all good plays, require the genius of the best actors. Plays of situation, which are mere frameworks, are sometimes effectively presented by inferior artists; but dramas of character which reveal the inner workings of human nature, instead of mere action, need the interpretative genius of players of genuine ability."

Curiosity is a human failing—if it be a failing—that may be awakened and excited, and a young woman in London has set about to excite it in that metropolis.

She is the author of a one-act play which she has not been able to induce a manager to produce. Discreetly masked, she promenades Piccadilly and the Strand, bearing upon her shoulders the inscription: "Youth at a Gallop. A One-Act Play, by the Masked Lady, Will Be Sold to the Highest Bidder. Who Will Speculate?"

In the course of time, if she persists in thus parading, she may work up an interest that will induce some manager to make a trial of the play on the theory that thousands who see her and read the placard may desire to witness it.

The theatrical fraternity has good cause to deplore the death of King Edward, whose friendship for actors and playwrights found solid expressions in numerous instances.

He helped to dignify the stage, and by frequent examples of kindness and the exercise of his royal powers dealt a timely rebuke to the enemies of the theatre.

He was not only a liberal patron of the play, but showed his sincere interest in the affairs of the stage by conferring knighthood upon some of its most illustrious members. This extraordinary distinction he conferred upon Conan Doyle, Arthur Wing Pinero, Beerbohm Tree, John Hare and W. S. Gilbert.

"They have three different taxes over here for baths and music," writes Gerald Griffin from Carlsbad, "first, second and third. When the landlord brought me the paper which all strangers have to sign I wanted to sign for second-class, but the landlord said no, all Americans had to sign first-class."

"The first performance of the Passion Play has been postponed from May 11 to May 16. On May 11 will be given a dress rehearsal for newspaper men and guests. Too bad I haven't got a MIMON card. I would be there. As it is, I'll not go till May 16."

"You see some queer make-ups here. They have handed me many a good laugh. I suppose, though, I look just as funny to them."

DONALD BRIAN.



Photo Frank C. Bangs.

As Freddy Smythe in *The Dollar Princess*, Donald Brian is duplicating the success of his Prince Danilo in *The Merry Widow*. In theatrical parlance, Prince Danilo "made" Donald Brian. Previous to his appearance in that musical success Mr. Brian had been known as "that good-looking young singer" in several of George M. Cohan's productions. It was from the leading role in *Fifty Miles from Boston* that he came to *The Merry Widow*, in which he danced and sang his way into popularity. One more season in *The Dollar Princess* will precede his debut as a star under the management of Charles Frohman.

LATE PLAYGOING IN PARIS.

Late playgoing is still exciting the critics of Paris, who see in the lazy, fashionable habit a menace to art in the theatre. Pierre Maetier has lectured on the subject, and this translation of his ideas is made by the *Literary Digest*:

"I do not know whether it is as interesting to those in the country as it is to our Parisian readers. I presume that, in the great centers which gladly follow the example of the capital, they do not begin to dine until eight o'clock; but in the little cities, the towns and the villages the old customs have not entirely passed away, and half-past six for family dinners and seven for formal occasions are considered very proper hours."

"Here the abuse increases every day. I remember that thirty and thirty-five years ago the hours which I have named were never exceeded. My childish memories recall certain performances at the Opéra Comique which began at a quarter to seven o'clock. The Théâtre Français played as curtain-raisers pretty pieces in one act, performed by the best members of the company. By half-past seven the house was full of eager spectators. To-day the audience scarcely comes before nine o'clock, and these little plays have been suppressed or given over to the understudies. The works themselves which form the substance of the entertainment do not exceed three or four acts, and take the place of those ample comedies, those grand dramas in five acts, wherein the Dumas, the Angiers, and the Barrières excelled."

"You see that the problem is not so frivolous as it may appear, and that the dinner-hour exerts a real influence upon intellectual life and literary production. Why is this meal indefinitely delayed? The phenomenon is inexplicable, like the law which causes cities to develop toward the west. One must yield to the facts without trying to understand them. We must become resigned to the change of customs. We can say to ourselves, however, that the remedy will spring from the excess of the evil, and that the delay of dinner will abolish it. It will change its name and character. It will be a supper. We shall no longer dine before going to the play; we shall simply swallow a cup of tea. Upon our return, we shall sup."

"And these nocturnal repasts, animated by the sparkings of wit and of champagne, will lead us back to the pleasant customs of the eighteenth century, and will revive a charming tradition. Everything begins afresh, indefinitely. Man turns like a squirrel in his cage, and returns unceasingly to his old ways."

A SHAKESPEARE BUST AT VERONA.

During a meeting of aviators at Verona, Italy, this month, it is said, a bust of Shakespeare will be placed near the tomb of Juliet. It is assumed that the aviators will render this tribute to the poet. And this inspires the query as to whether aviation induces a love for Shakespeare.

The Matinee Girl

It is a well poised, well set, well filled head that Elsie Ferguson's shoulders carry. Moreover, it is one that gives no promise of becoming enlarged or indented.

She had come off the stage at the final curtain of *Caste*, in which she was the Esther Eccles, and gay Fritz Scheff and her grave husband had come back and paid their compliments and departed. Miss Ferguson was slipping out of the black frock of Esther's premature widowhood into a smart Spring gown of girlish blue, and replaced the widow's bonnet with a blue turban. She and her husband were nearly ready for their after-theatre bolt to their home at West End, N. Y., when I asked her how a first year as a star looked in retrospect. Miss Ferguson answered with that thoughtful air that is a part of her:

"It seems very different than it would have done if we had carried out our plans and I had been a leading woman for three years before beginning to star. I have wondered whether that wouldn't have been better as far as self-discipline is concerned. If one is the leading woman in an organization her opinion is considered, and she has some weight. But if she is a star it has so much more. The attitude of every one, manager and public, is so different that I have wondered whether it wouldn't some time turn one's head. So I have disciplined myself about it. I have said, over and over again, 'You are no different in any respect than you were before,' to myself. And I shall keep on saying it."

A little slipper, a half-open fan, a tossed away chamomile skin, beside a burnt-out candle are the emblems of the passing of Lotta Faust which Malcolm Strauss has fancifully drawn in the corner of the photographs of the portrait he painted from memory after her death, and which he has loaned to the Actors' Fund Fair.

Being a person gifted with some prudence, I won't assert that Donald Robertson's face is his fortune. I won't even make a claim so daring for his figure. But without fear of successful contradiction I say it boldly of his voice. There is no voice of more splendid timbre on any stage.

Mattie Ferguson told me in a dressing-room chat that the most dramatic moment in an actress' life is that one in which her manager or star speaks his "Well done" of her work. She said when Frederic Thompson told her she had successfully portrayed the author's realization of Hetty Green in *The Spendthrift* she wanted to hug him. She can give no tenable reason why she didn't, but there is no doubt that the wish was large in her heart.

Virginia Kline, describing such a moment, uses a different word, but still a superlative. "It feels—oh, heavenly!" she said in a tremor of delight when Mrs. Pike had said to her after Miss Kline's scene as the Spirit Mother in *Hannele*, "You played it exquisitely." No one in the audience had a thought of revering Mrs. Pike's verdict.

The little figure swathed in cloudlike gray looked indeed a spirit, and after that speech to her dying little one, words breathed rather than spoken, the audience rendered to her the tribute of that thoughtful silence which is the deepest form of appreciation.

Miss Kline is better equipped to portray Ibsen and the German iconoclasts' characters than any actress of her age on the American stage. She knows her Ibsen from opening lines to "tag." She comes of a Hungarian family to whom the works of the great Norwegian and his German spirit brothers are household gods.

The late Clement Scott said of this young

actress: "I have known the world's cleverest women, and this young girl has one of the finest minds among them."

Miss Kline has been on the stage for eight years. She studied her art where it is well for pupils of the drama to go, in the stock school. Mary Shaw taught her, in so far as it is possible for one person to teach another to act, to play *Hegins* in *Ghosts*. Miss Kline succeeded Crystal Herne as the daughter in Mrs. Warren's *Profession* and followed Mabel Morrison as the Squaw in *The Squaw Man*.



Miskin, N. Y.

Elsie Ferguson.

Every actor has his side line for pleasure or profit. Ida Conquest and Franklin Roberts utilize their extra accomplishments for their further emolument. Miss Conquest, who was a painter before she became an actress, makes the new art jewelry. Some of the most attractive articles on exhibition in Fifth Avenue shops are of her design. Mr. Roberts' off-the-stage talents are of a more practical sort. He sells steamship tickets. Many voyaging players have secured the cabin de luxe and royal suits on transatlantic steamers, to the envy of their fellow passengers, because they happened to know Franklin Roberts, who has a brother "who is in the know," don't you know?

William J. Hurlbut, who will leave for his Summer home at Shoreham, L. I., this week, there to write a new play for Bertha Kalich with one hand and a comedy for Blanche Ring with the other, meanwhile dictating a drama for Olga Nethersole, renders brotherly assistance to other playwrights, if asked.

A young woman called him up, in a purple kimono and a frenzy of composition: "Billy, what shall I do with Mrs. Phillips? I've given her tea and she won't go. I simply can't get rid of her." "Don't shove her out," returned the young dramatist. "Be gentle with her. You must always be polite to your cast."

Perennial Amelia Summerville, the only fit mate for Edward Everlasting Rice, looks younger than ever in *The Girl with the Whooping Cough*. She plays a mother-in-law, but looks like a twenty-year-old bride. Miss Summerville in the limelight is as marvelous as Madame Recamier.

Donald Brian contemplates writing a heart-touching book entitled "The Troubles of a Mat'nee Idol." One of them concerns the rapidity with which one of that genus loses flesh if he be a dancing matinee idol. Mr. Brian has reduced most unwillingly from his normal weight of 140 pounds to 133 since he began playing stage court to *The Dollar Princess*. He has doomed himself to two weeks at French Lick Springs to recover some of those lost pounds.

Another trouble is what requests may be made of a modest man. Some one asked him to sell his own photographs at the Actors' Fund Fair.

"I can't," he stammered, while beads of stage fright stood out upon his brow. "But I'll sell Harry Warner's." So it came about that Mr. Brian is industriously peddling H. B. Warner's photographs for sale at the big Armory Building every night after the play, and Mr. Warner, ridding himself as quickly as possible of the make-up of Alias Jimmy Valentine, hurries to the Fair to dispose of as many of Donald Brian's photographs as he can, with his engaging smile, aided by Mr. Brian's own interesting features, persuade May misses to buy.

But the chief trouble is his frustrated life ambition. "My little stepdaughter, aged five, wants to be a washerwoman. I'm afraid she'll be disappointed, as I was," he says sadly; "I wanted to be an ashman."

Mrs. Jack Haverly, remembered by some thespians in her earlier character of the cherished wife of the minstrel king, by others as the cheerful, patient purveyor of the J. H. Haverly cosmetics, named after the great minstrel man, after evil fortunes had befallen him and he died, remembered by those of longer memories in both capacities, appears at a sunny little sanitarium, 229 West 123d Street, in a third role.

Mrs. Haverly has heretofore played the role of a deer. Now she is cast for a walter in the drama of *Life*. Piteously wasted, a mere gray shadow of the sturdy black-haired woman who carried her wares in a heavy black bag, latterly much too heavy for her strength, she lies waiting for what may come.

"I hope it's recovery," she says, wistfully searching the faces of visitors for some sign of their verdict. "But I've suffered so terribly, more than any one knows."

The attenuated figure and sunken face, more than her words, bespeak this suffering. Two severe surgical operations, many months within hospital walls, and a year of hope deferred, the mere hope of going back to her old work of selling cosmetics—a work which she was proud to do because it demonstrated that all unused as she had been to the rough edges of life she had the courage and strength to earn her own and her stepdaughter's livelihood, however humbly—have exhausted her. The lamp of life is burning very low in her pitifully shrunken frame. Her strong spirit flutters, too, in this pitiless wind of her hard fate.

"I sat here to-day wishing some one would put her arms around me and say, 'I'm sorry you have suffered so much.' I am so lonely," she said, with tears in the black eyes that have looked so bravely at life.

This is the time when letters and Sowers and brief, cheery calls from those who have known Mrs. Haverly in any role will be welcome lights to feet that stumble on a dark way. A little later—well, there comes a "too late" time to us all.

Laura Nelson Hall, memorable as Elsie Fay in *The Eastest Way*, and who is to star the coming season under Al Woods' management, gives this version of her recent scene with the census taker.

Enter the census taker.
Julia, the ebony maid: "Miss Hall, this yere's the man wot asks questions."
Miss Hall: "Just so; man who asks questions, proceed."

Miss Hall (tapping her forehead to aid memory, recalls her nearly forgotten, not yet legally abandoned wedded name).
Census taker: "How man times have you been married?"

Miss Hall: "Three times, but I'm not living with my husband."

Census taker: "What is your occupation?"

Miss Hall: "You look like a bright man. Married three times, not living with my husband. What occupation do you think I have?"

Census taker: "You're an actress."
THE MATINEE GIRL.

PRISONERS HEAR GERALDINE FARRAR

The eight hundred prisoners of the Federal prison in Atlanta, Ga., were given a concert of four songs by Geraldine Farrar, May 3. Miss Farrar sang "Annie Laurie" and "Comin' Through the Rye," and an encore for each song. Her visit occurred during the engagement of the Metropolitan Opera company in Atlanta.

VIOLA ALLEN SAILS

Viola Allen, who has just finished a long tour in F. Marion Crawford's play, *The White Sister*, sailed for London Thursday on the *George Washington*. She has mapped out an extensive foreign tour during her Summer vacation, which is to be devoted partly to business and partly to pleasure. Miss Allen will go first to London, where she will witness several successes of the English metropolitan stage; and thence to Stratford-on-Avon, as the guest of the trustees of the Shakespeare Memorial Theatre, to see the prize play, *The Piper*, written by Josephine Peabody Marks, wife of a professor of Harvard University, which is to be done for the first time at the Shakespeare Dramatic Festival. Miss Allen will then return to London to meet George C. Tyler, head of the firm of Liebler and Co., to look over a new play now being written for her for American production next year. If the play proves successful Miss Allen will appear in it in London immediately after next Easter. From London Miss Allen will go to Paris, where she will inspect all of the prevailing dramatic successes, thence to Oberammergau, for the Passion Play.

Miss Allen said before sailing: "I have a cordial invitation from Mrs. Crawford, widow of the dramatist, to visit her at her villa in Sorrento early in July, which I expect to accept. Thence our party will go to Constantinople, where I shall visit friends of long standing in diplomatic circles. From Turkey we shall sail for home in the latter part of July."

Early in February Miss Allen was invited by the trustees of the Shakespeare Memorial Fund to appear as Viola in *Twelfth Night*, at the Memorial Theatre in Stratford-on-Avon on the nineteenth of last month, but was compelled to decline the flattering offer for her American tour in *The White Sister* did not close until two weeks after that date. She will return to New York early in August and after two weeks of rehearsal will start on a tour of the Pacific Coast in *The White Sister*. Her supporting cast will be substantially the same as that of the season just closed.

PAUL SCOTT BUSY

Among the prominent stock actors who have been engaged through the Paul Scott Booking Agency for first-class stock companies playing all Summer are the following: Harrington Reynolds, Madeline Delmar, William J. Flagg, John Gilbert, Lawrence Barbour, Morris Burr, Jessie Pringle, Tom Williams, Rose Allen, Jane Stuart, Augustin Glassmire, Charles Stilwell, Fred Cummings, W. J. Townshend, Caroline Locke, Belle D'arcy, Bob McClung, John Hammond Dalley, Joseph Eggerton, Arthur Ritchie, Albert Lando, Arthur Buchanan, Margaret Lawrence, William Stuart, Rollo Lloyd, Hugh Gibson, Roy Phillips, W. H. Dimock, Ada Sherman, William Canfield, Frank Thomas, Blanch Shirley, Grace Huff, Theresus Gray, Pearl Gray, Bob Williams, Gertrude Dian Magill, N. F. Ryan, W. H. Gerald, Henrietta Bagley, Gertrude Perard, Harriet Duke, Frank Young, Ed. D. Lynch, Jane Morgan, Jack Lawrence, Edna Brothers, Warren Hill, John Ince, Maud Atkinson, Fred Clayton, John L. Wooderson, Terese Deagle, Richard Buhler, Royal Tracy, Tom Lawler, Lizzie Good, Duncan Penwarden, Eda Von Luka, and Hugh Cameron.

Mr. Scott has still many very desirable vacancies to fill. He reports that prospects for the ensuing season are very favorable.

EDWIN T. EMERY'S COMPANY.

The following players have been engaged by Edwin T. Emery for his twelve weeks' Honolulu engagement: Helen Byron, Maud Rockwell, Louise Mink, Marion Stuart, Carleton Chase, Ollie Mack, Florence Sherlock, Ors Harris, Harry Stuart, Frank Hooper, Mabel Fitzpatrick, Mary Alaslie, Clara Desmond, Ethel Haines, Marcus Blum and a chorus of twenty. Musical plays and four new comic operas will be presented during the engagement. This company has just closed a successful four weeks' engagement at the Princess Theatre, San Francisco.

NEW THEATRE.

Ground has been broken for a new theatre in Penn Yan, N. Y. Dr. F. S. Sampson is the builder. The house will open about Sept. 1. It will have seating capacity of 900. It will be known as the New Opera House and will replace the old theatre. The town has been without a first-class house for three years.

THE MOST POPULAR PLAYS

Continued Interest in "The Mirror's" Contest—Margaret Anglin and Channing Pollock Among the Judges—More Lists Received than Can Possibly Be Published.

The interest in THE DRAMATIC MIRROR's plan to publish the list most nearly representing the average of opinion regarding the twenty-five most frequently acted plays is assuming a wider scope than was anticipated, and only a small fraction of the numerous letters inclosing lists can be given space. A careful record is kept of every list submitted, and the most successful competitor will be announced as soon as possible after the contest closes on June 15.

It is gratifying that the withdrawal of the offer of the prize of \$25 which THE MIRROR stood ready to pay, and which the Post Office inspectors held to be in violation of the postal regulations, has had no deterrent effect. The readers of this journal are interested in the problem from motives other than those of pure selfishness. They want—as THE DRAMATIC MIRROR wants—the consensus of thousands of intelligent playgoers and play-students as to which of the many, many plays of which they have any knowledge, directly or indirectly, have been most frequently performed. Every MIRROR reader is entitled to a vote. Let him send in his list under the rules of the contest. The committee of judges is a small body of thoroughly competent and interested persons whose knowledge of plays is unquestioned, and every reader will have confidence in its decision. The committee consists of:

MR. CHANNING POLLOCK.
MISS MARGARET ANGLIN.
MR. HOWARD HERRICK.
MR. FREDERICK F. SCHRAEDER.
MR. EDWIN HOPKINS.

The rules of the contest were published last week, but are reproduced here for the guidance of all who wish to submit their lists:

1. No lists will be considered which are received later than June 15, inclusive.
2. The basis of selection shall be the naming of twenty-five plays that have been performed more frequently than any others.
3. The plays excluded from the contest are those of Shakespeare, because of the acknowledged frequency of their performance for 300 years; popular price melodramas confined to the minor theatres; musical comedies and operas. Dramas or comedies in which songs are mere incidents are eligible.
4. All lists entered in the contest should be addressed to "The Competition Editor of The Dramatic Mirror."
5. At the expiration of the time limit the person naming the twenty-five plays corresponding most nearly to a list made up by the committee of judges to represent an average of all lists submitted will be named as the winner.

No Prize Contest.

James S. Metcalfe, in his dramatic letter to the Chicago News, discourses as follows on THE DRAMATIC MIRROR's experience with the Post Office Department in offering a prize for a list of the twenty-five most frequently acted plays:

A fortnight since THE DRAMATIC MIRROR started a contest that promised to be very interesting to those who pay attention to the stage and its literature. The "Journal" offered a prize of \$25 to the person who should send in the best list of twenty-five important plays, excluding those of Shakespeare as being beyond question. The winning list was to be the one which most closely approximated the twenty-five plays which were mentioned most frequently on the lists of all the competitors. The publishers of THE MIRROR were promptly informed by officials of the Post Office Department that the contest was a lottery and that copies of the paper carrying it on would be refused admission to the mails.

Inasmuch as the result was to be determined by a consensus of opinion based to a considerable extent upon thought, study and experience, it is difficult to see where the element of chance would come in. On the same theory every decision of the Supreme Court of the United States is tinged with lottery, since it becomes the decision by being the opinion which is determined by the consensus of the majority of the members of the court. It would be interesting to see the Post Office Department here to maintain a ruling that the decisions of the Supreme Court should be denied transmission through the mails, because they were tainted with lottery, particularly if our ancient Post Office officials had to maintain their ruling before the judges of the Supreme Court. However, the power of the Post Office Department is despotism, and THE MIRROR has had to turn its contest into an affair with no prize to be awarded.

Representative Lists of Plays.

Among the representative lists of twenty-five popular plays received by THE DRA-

MATIC MIRROR the past week are the following:

Philip H. McCaligue, 32 Central Street, Marblehead, Mass.: Romeo and Juliet, Julius Caesar, Richard the Third, Othello, Hamlet, As You Like It, The Merchant of Venice, She Stoops to Conquer, The Rivals, School for Scandal, Virginia, The Colleen Bawn, East Lynne, Camille, Monte Cristo, Faust, Hazel Kirke, The Old Homestead, Charlie's Aunt, Rip Van Winkle, The Lion and the Mouse, In Old Kentucky, Alabama, The Two Orphans, Arizona.

Heien C. Fink, 118 N. Sixth Street, Gooson, Ind.: Uncle Tom's Cabin, East Lynne, Rip Van Winkle, Camille, Hamlet, She Stoops to Conquer, The Two Orphans, The Old Homestead, Monte Cristo, The Rivals, Hazel Kirke, The Banker's Daughter, Ten Nights in a Barroom, Sis Hopkins, Dora Thorne, The Music Master, The Christus Lady, The Little Minister, The Christian, Our New Minister, Arizona, The Lion and the Mouse, Shore Acres, Zaza, Tempest and Sunshine.

John Ernest Warren, American Dramatists' Club: Uncle Tom's Cabin, East Lynne, The Two Orphans, Kilt, the Arkansas Traveler, The Danites, My Partner, Unknown, The Shaughraun, Rip Van Winkle, David Crockett, Monte Cristo, Lights o' London, Across the Continent, The Old Homestead, Fritz, Streets of New York, Richelieu, The Silver King, The Kerry Gow, The Corsican Brothers, 'Way Down East, Camille, The Bella, County Fair.

E. L. Pratt, De Ruyter, N. Y.: Romeo and Juliet, Merchant of Venice, Hamlet, As You Like It, Faust, School for Scandal, Camille, Frou Frou, Sappho, Two Orphans, Francesca da Rimini, Fanchon the Cricket, Hazel Kirke, David Garrick, East Lynne, Uncle Tom's Cabin, Don Caesar de Bazan, If I Were King, The Christian, Secret Service, Shenandoah, Under Two Flags, 'Way Down East, Mrs. Dane's Defense, Little Minister.

Salika Solano, the Kenmore, Albany, N. Y.: The Christian, Northern Lights, The Wife, Blue Jeans, Uncle Tom's Cabin, When We Were Twenty-one, Camille, The Two Orphans, Zaza, East Lynne, Monte Cristo, The Three Musketeers, Dr. Jekyll and Mr. Hyde, Men and Women, Rip Van Winkle, Hazel Kirke, The Octoroon, 'Way Down East, Ten Nights in a Barroom, Lady of Lyons, Perky's Bad Boy, The Resurrection, Charlie's Aunt, Carmen, The Silver King.

Edwin Maynard, 642 Crotona Park South, New York: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Hazel Kirke, Rip Van Winkle, The Two Orphans, Camille, Ingomar, Fanchon the Cricket, Monte Cristo, The Old Homestead, The County Fair, 'Way Down East, Shore Acres, Hearts of Oak, Alvin Joslin, The Silver King, Little Lord Fauntleroy, Jane, Paid in Full, The White Slave, The Shaughraun, Tribby, The Christian.

James G. McFadden, War Department, Washington, D. C.: Uncle Tom's Cabin, East Lynne, Rip Van Winkle, The Fool's Revenge, Camille, Richelieu, Leah the Forsaken, Faust, Two Orphans, The Silver King, Monte Cristo, Oliver Twist, The Bella, Dr. Jekyll and Mr. Hyde, The Old Homestead, A Scrap of Paper, Diplomacy, Don Caesar de Bazan, Lady of Lyons, David Garrick, Ingomar, The Rivals, 'Way Down East, The School for Scandal, Jim the Penman.

B. Salomon, 440 East Eighty-first Street, New York city: The Two Orphans, Camille, Rip Van Winkle, In Old Kentucky, The Old Homestead, The Lady of Lyons, The Lion and the Mouse, East Lynne, Caste, The Silver King, The Octoroon, Sherlock Holmes, Carmen, Frou Frou, Faust, Thelma, Charley's Aunt, Cleopatra, Romany Rye, The Streets of New York, Dr. Jekyll and Mr. Hyde, Lights o' London, Man on the Box, Earl of Pawtucket, Jim the Penman.

Conrad Cantzen, from Ottumwa, Iowa, has been in the dramatic profession for twenty-three years, and out of that experience thinks he can remember twenty-five of the most popular plays. He suggests "a competition for names of twenty-five of the most unpopular plays." His list is: Monte Cristo, Ben-Hur, The Old Homestead, 'Way Down East, The Music Master, The Lion and the Mouse, Arizona, In Old Kentucky, When Knighthood Was in Flower, The Vir-

ginian, East Lynne, Camille, The Arabian Nights, The Two Orphans, Charley's Aunt, School for Scandal, The Private Secretary, Hazel Kirke, Ingomar, Uncle Tom's Cabin, Rip Van Winkle, The Christian, Shore Acres, A Texas Steer, Dr. Jekyll and Mr. Hyde.

Dr. Appleton Morgan, president of the New York Shakespeare Society, Westfield, N. J.: The School for Scandal, Richelieu, London Assurance, The Corsican Brothers, Monte Cristo, Davy Crockett, The Ticket-of-Leave Man, Caste, The Shaughraun, Jim the Penman, Rosedale, Led Astray, Trelawney of the Wells, Beau Brummel, Peer Gynt, Tribby, The Black Crook, The Christian, The Fool's Revenge, Diplomacy, The Road to Yesterday, The Witching Hour, L'Aiglon, Cyrano de Bergerac, Rip Van Winkle.

Ida C. Carter, 93 Conduit Street, Annapolis, Md.: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Camille, Rip Van Winkle, Faust, Hazel Kirke, The Private Secretary, The Second Mrs. Tanqueray, Dr. Jekyll and Mr. Hyde, Monte Cristo, Charley's Aunt, Caste, London Assurance, Our American Cousin, The Silver King, In Old Kentucky, 'Way Down East, The Two Orphans, The Old Homestead, The Lady of Lyons, Tribby, The Virginian, The Music Master, The Lion and the Mouse.

SPECULATORY BILL PASSED.

Assemblyman Hoey's bill, which amends the Greater New York charter in relation to regulating the sale in public streets of the city of New York of tickets of admission to places of amusement, has been passed by the Assembly. Its provisions are that no person shall engage in the business of selling tickets on the streets unless licensed by the mayor and be a person of good moral character and shall pay a fee of \$500 for the first year and \$550 per year for each renewal, and shall furnish a bond of \$2,000 and display a badge bearing the number of the license. Any violation shall constitute a misdemeanor. The mayor is empowered to revoke a license after giving the offender reasonable opportunity to defend himself. G. W. HERRICK.

NOTABLE STOCK COMPANY IN WORCESTER.

The Worcester Stock company opened its season auspiciously at the Worcester Theatre, May 2, with a splendid production of Langdon Mitchell's comedy, The New York Idea. The local papers state that it is the finest stock organization that has ever been seen in Worcester. Besides John Cumberland and Clara Blandick—two Worcester favorites—the company includes Jack Webster, Alice Weeks, Emily Wakeman, George C. Staley, Grant Mitchell, Eadie Ryder, Margot Merriam, Anna L. Bates, Ruth Chatterton, Louise Wolfe, Mary Horne, W. N. Bailey, J. E. Hynes and Pierre Young. Priestly Morrison is the stage director. The College Widow is the bill this week, the company having been augmented by several engagements, including Edna Archer Crawford.

AL. H. WILSON HONORED.

During the past Winter in St. Thomas, Canada, a voting contest was held by one of the local papers for the selection of the most popular actor who visited the city. After the votes were counted the result showed that Al. H. Wilson had won by a close majority over his nearest opponent. Mr. Wilson and his company in *Mets in Ireland* appeared in St. Thomas Monday, May 2. At the termination of the second act the Mayor of the city stepped on the stage, made a short speech relative to this voting contest, and presented Mr. Wilson with a gold watch fob in behalf of the citizens of St. Thomas, upon which was inscribed, "Presented to Al. H. Wilson, the most popular actor in St. Thomas, 1910."

LEAH KLESCHNA IN STOCK.

Leah Kleschna, which was a phenomenal success when used by Mrs. Plake, has been secured for the stock tour of Nancy Boyer next season. This marks a departure from the line of plays used at popular prices in Miss Boyer's territory. It is the first pronounced New York success to be so presented. Harry A. March, of Canton, Ohio, who is Henry Trest's partner in the management of Miss Boyer, writes that he has two or three other plays in view for Miss Boyer which have been successfully presented by first-class women stars.

BETTS AND FOWLER MOVE.

The firm of dramatic agents, Betts and Fowler, have moved from 1431 Broadway to the Knickerbocker Theatre Building, 1402 Broadway.

ANOTHER COMBINATION

MANY CIRCUITS OF THEATRES JOIN INTERESTS ON AN INDEPENDENT BASIS.

Theatrical Property Representing \$50,000,000 Said to Be Involved—Officers Elected and an Office to Be Established in New York—Details of the Organization.

Seventy-five prominent theatre owners of America held daily sessions in New York during last week. It is said, to consider the advisability of taking their interests and circuits in their own hands hereafter.

After discussion it was unanimously agreed to organize the National Theatre Owners' Association, whose interests represent property to the value of \$50,000,000 in the United States and Canada.

The various by-laws and constitutions of different corporate interests were secured and referred to a committee to compile the rules, by-laws and constitution of this new association. The by-laws and constitution of the Billposters' Association, one of the strongest protective organizations in the world, were closely followed. It is said, and out of this the new association has taken the foundation for its organization.

To obtain membership in this association each applicant must stand for independence. The large circuits which control the situation have been divided into districts, each one of these circuit representatives having been elected a director in the organization. Each circuit represented is to have its separate booking office in New York city, where all producing managers may secure their time. This association will act independently as far as booking is concerned, but its members have merged all their interests for mutual protection. It is the aim of the association to induce and bring out new producers and to assist them in every way possible to a successful career. The books are now open at the booking offices of each circuit. "Fair play and no favorites" is the motto. Any meritorious attraction can secure a continuous route covering the entire United States and Canada over these various circuits.

The big point at issue positively decided upon and duly incorporated is that the theatrical power will never be given to any one man. For the ensuing year the following officers have been elected: John Cort, President; Moss Reis, Vice-President; J. J. Coleman, Secretary; Albert Weis, Treasurer. The directors are Charles T. Kindt, Jake Wells, C. P. Walker, H. L. de Giva, James Wingfield, L. M. Crawford, Calvin Heilig, C. A. Marshall, John L. Kerr, J. J. Coleman, Albert Weis, and John Cort.

These men represent more than twelve hundred theatres in the United States and Canada, comprising the following well-known circuits: The Northwestern Theatrical Association, covering all the principal cities in Montana, Idaho, Washington, Oregon, Utah, Arizona, New Mexico, California, and British Columbia, and including the cities of Butte, Spokane, Tacoma, Victoria, Vancouver, Seattle, Portland, San Francisco, Los Angeles, Salt Lake, and Denver; Walker's Winnipeg Circuit, comprising North and South Dakota and Manitoba, of which the principal cities are Winnipeg, Grand Forks, Fargo, and Jamestown; Marshall's Copper and Iron Circuit in Michigan, Wisconsin and Minnesota, with headquarters in Duluth; the Chamberlain, Harrington and Kindt Circuit, comprising the entire Middle West between Chicago and the Mississippi River; the Crawford, Philley and Zehring Circuit, operating from Nebraska into Texas, including the cities of Lincoln, St. Joseph, Topeka, Wichita, and El Paso; J. J. Coleman's Circuit, in the States of Kentucky, Tennessee, Louisiana, Mississippi, and Arkansas; the Albert Weis Circuit of Oklahoma and Texas, embracing the entire Southwest; the Jake Wells and Henry L. de Giva theatres, embracing many important cities in the South; the Moss Reis Circuit, in the States of Ohio, Pennsylvania, West Virginia, and New York; the O. T. Hathaway Circuit, which includes Birmingham and other cities in New York, and the Julius Cahn Circuit throughout New England.

THE GIRL OF MY DREAMS.

Joseph M. Gaites will present a new musical comedy called *The Girl of My Dreams*, with book by Wilbur D. Nesbit and music and lyrics by Karl Hoechna and Otto Hammerbach. Johnny Hyams and Lella McIntyre, now in vaudeville, will be featured. Rehearsals begin early in July. The premiere will take place out of town.

THE PLAYS OF THE WEEK

To be reviewed next week:
HIS HUSBAND'S WIFE.....Garrick
JIM THE PENMAN.....Lyric

Herald Square—Tillie's Nightmare.

A mixture of mirth and melody in two acts;
 book and lyrics by Edgar Smith, music
 by A. Baldwin Sloane. Staged by Ned
 Weyburn. Produced May 5. (Low Fields,
 manager.)

Tillie Bloeba.....Marie Dressler
Her Mother.....Lottie Hart
Maudie Bloeba.....Octavia Brooke
Corolla Snow.....May Montford
Jim Pettigill.....Horace Newman
Harvey Tinker.....Clarence Harvey
Smiley Bragg.....Nurrell Barbaretto
Harry Frost.....George Gorman
Callaghan.....George Gorman
Metropolis Hill.....John E. Gorman
A Taxi Chauffeur.....Jim Puley
A Newswoman.....Harry Wilson, Jr.
Connet Walkings.....Lew Quinn
Dr. Moffat Hale.....Harry Delaney
Miss Thompson.....Marie Fanchionette
Miss Johnson.....Nellie De Grasse
Mrs. Grouch.....Lottie Hart
Mrs. Jeffries W. Bush.....May Brennan
Henry Peck.....Carl Gordon

Tillie's Nightmare is a kaleidoscope of color in constant motion, a potpourri of songs and dances, of spectacular effects, and a bizarre but vigorous burlesque characterization of a boarding-house drudge by Marie Dressler. The performance proved one of those eccentric but genuinely amusing show pieces of high-class vaudeville in the disguise of musical comedy which is typified by the majority of Low Fields' recent offerings. The Girl Behind the Counter, The Jolly Bachelors, and The Midnight Sons. Let it suffice to say that it is quite on par with either or all of these. As a diverting spectacle it deserves to be named among the best of the season.

Marie Dressler is fairly in her element. In the first scene she represents Tillie Bloeba, whose mother keeps a miscellaneous boarding-house at Skintatales, N. Y. Tillie is the drudge of the household, and at the end of a hard day's work falls asleep by the fireside and dreams the wonderful things that befall her in the sequence. We find her next at Forty-second Street and Broadway, the center of scenes and incidents which are familiar to every New Yorker; then in the great department store of Slim Pettigill, her Skintatales country beau, who in the course of her dreams has risen to the distinction of a metropolitan merchant prince, who makes her his wife. There is a grand department store wedding and a honeymoon trip aboard the yacht Tillie; a scene at the Cape Vaudeville, adjacent to the aeroplane trial grounds at Paris; a flight through the clouds on an airship, and again the locale of the first scene, at home in Skintatales, where Tillie wakes up and finds that she has only been dreaming.

It is truly a mixture of mirth and music, moving with an exhilarating tempo from the opening scene to the last curtain, and embellished with all the fail-de-roll of its specie—attractive scenery, brilliant costumes, tuneful music, lively dances and some capital comedy of the broader sort. Among the excellent specialties are the original English Dancing Dolls in an effective "spook dance." The four clever girls as pierrots all in white dance before a black curtain while the stage is in complete darkness, and incidentally perform their interesting rope-skipping specialty. The attractive chorus appears at intervals as chanteuse models, fashionable shoppers, coquettes, chanteuse, society buds, cash girls, café maids, and boulevardiers.

The principal attraction, however, is Marie Dressler herself. She has a peculiar masculine sense of grotesquerie, which not only amuses her audience but provokes an incessant gale of laughter. She scored her first hit with a song "Heaven Will Protect the Working Girl," and sealed her triumph with a musical burlesque, "What I Could Do on the Stage," in which she travestied Tetrazzini in grand opera, a heavy dramatic episode, and the recent vogue of the Greek and Salome dances. Some of her work trenches close upon broadness, but once you fall under the spell of the enormous vitality of her grotesque humor you cease from splitting hairs. She is always an artist, and it needs not the aid of a specialized part to project her into the foreground of interest. To sum it all up, she scored a genuine hit and will have no opportunity to spend the summer at the seaside. She will be kept quite busy at her present stand.

Mr. Sloane's music is above the average in melodic interest, and the music is for once admirably orchestrated. An unusually pretty number is "I Want to Bring You a Ring," and another is "Bee-Bee." The company, too, is excellent, notably Horace Newman as Slim, Octavia Brooke as Tillie's novel-reading sister, Clarence Harvey as Tinker, an unappreciated airship inventor; Nurrell Barbaretto as Smiley Bragg, George Gorman as Harry Frost, a vaudeville performer and a Broadway policeman; Lew Quinn and Marie Fanchionette, two capital dancers.

Irving Place—The Village Pastor.

(Der Dorfpfarrer), Bavarian folk-play in three acts, with songs and dance, by Maximilian Schmidt. Produced May 2.

Der Dorfpfarrer.....Max Schultes
Der Bürgermeister und Posthalter.....Hans Marretti
Corona.....Hans Marretti
Der Schindelmacher.....Toni Lang
Friedl.....Hans Schenk
Der Schindelmacher.....Ferd. Nagl
Die Schindelmacherin.....Luisa Ortl
Der Moosner-Girl.....Sara Kost
Der Hauser-Girl.....Vald. Kost
Lisbeth.....Anni Olsar
Sepherl.....Lail. Kallling
Donal.....Toni Schmann
Der Band-Simmerl.....Peter Rohmann

The Berchtesgarden folk players opened their short season at the Irving Place Theatre last Monday night, May 2, with "The Village Pastor," a three-act play by Maximilian Schmidt. There were several innovations connected with the performance. Two peals of a cowbell announced the rise of the curtain. Before the first and third acts a dozen or so members of the company sang Bavarian folk songs to an accompaniment played by three of their associates on sithers. The three instrumentalists performed alone between the first and second acts.

The Village Pastor, like all plays of the folk variety, is elementally simple. The humor, of which there is considerable, is broad and usually very funny. It may be that some of the audience had difficulty in understanding the actors because of the dialect spoken, but the roars of laughter which greeted the sallies on the stage would lead one to think to the contrary. To those familiar with the Pennsylvania German dialect, that spoken in The Village Pastor is readily understandable. The actors wore Bavarian costumes, the bright colors of which made a pleasant appeal to the eye. In the first act Hans Schenk and Lail Knilling did a dance that would make their fortunes on Broadway.

Friedl and Cathrein, daughter of the Stelzenbauer, who is the villain of the play, sign a contract of marriage. There has been a dark passage in her life, which is known only to herself, to her father and to Corona, a childhood's sweetheart of Friedl's. Corona hints to Friedl that all is not as it

should be, but refuses to go into details. On the eve of the wedding day Cathrein confesses to the pastor that two years before, while living in the city, she had been betrayed and had given birth to a child. The sight of the baby shortly before the confession had awakened her conscience. The father, she continued, had appeared and was read to repair the wrong he had done. The pastor tells Friedl that the marriage cannot take place, and gives the reason for his decision. Friedl, who says he loves the girl, wishes to marry her, child or no child. Finally the pastor convinces him that the marriage is impossible. The final curtain falls on a suggestion that before long a marriage between Friedl and Corona will take place.

One thing notable about the performance was the team-play. Hans Schenk as Friedl was very manly. Hansi Eger as Corona fairly bubbled with energy. Toni Lang did an excellent piece of acting as Cathrein. Sepp Rittenbeck made the part of the Stelzenbauer melodramatically villainous. Ferd. Nagl as the Schindelmacher was very successful in a low comedy part.

Lyceum—Love's Understudy.

A character sketch in one act, by Richard Fechtmeier. Matinee, Tuesday, May 3.
Emily.....Ethel Browning
Gertrude Gordon.....Winifred Voorhees
Joe.....Rockliffe Fellows

Love's Understudy is a thumb-nail tragedy of the workshop. The dramatic conception is effective, the craftsmanship often elementary. It ought to appeal to the vaudeville public, for which it is intended, whose appreciation of rugged force and absence of subtlety is always keen.

The scene is the workshop attached to a milliner's establishment. Emily is a poor little working girl who has been made the victim of a surly, rawboned porter, or messenger boy. He has promised to marry her. The only other character is Gertrude Gordon, a vain, frivolous, slangy hat-model, who has obtained an engagement on the stage. In a wanton spirit of sheer love

PROFESSIONAL DOINGS

Hazel Harroun, who has been re-engaged by Delamater and Norris for the ingenue role in Beverly (Eastern company), is spending the summer in Toledo with her parents, Dr. and Mrs. D. A. Harroun.

The article entitled "Homes for Old Players," written by George Morton and published in THE MIRROR, was read at a special meeting of the Actors' Fund Fair Committee which was held at the Lyceum Theatre on the afternoon of May 2.

Captain and Mrs. George Liable, accompanied by Prince Otto, all of the Lilliputian contingent now appearing at the Hippodrome, paid a visit on Sunday, May 1, to Mrs. Sarah Brennan, a guest of the Actors' Fund Home.

On May 15, at the Lyceum Theatre, Detroit, Vaughan Glaser will present for the first time on any stage a dramatization of Augusta Evans Wilson's novel "At the Mercy of Tiberius." The story has far more dramatic value than "St. Elmo," which Mr. Glaser so successfully produced last season, and the dramatization by Charles Carver is said to be clever. The story of the lawyer (Tiberius) prosecuting the woman he loves is handled in a novel manner, and the piece is expected to more than duplicate the success of St. Elmo. After its premiere Mr. Glaser intends to get a number of productions ready and send them over the various circuits during the coming season.

W. B. Garry, manager for Vaughan Glaser, calls attention to a "herald" put out by John R. Price, in which the pictures, flashlights, etc., and even the New York newspaper notices of Mr. Glaser's production of St. Elmo are used by Price as of his own company.

Dudley Arthur has closed a very successful season with the Western company of Beverly, and will spend a few weeks with his mother in Detroit.

Edward Macklyn has closed a successful season with the Eastern company in Beverly. He will join his family in Hartford, Conn., and take a motor trip through New England.

Frank Mayo, Jr., grandson of the late Frank Mayo, writes from London that he expects to come to America in August. He has been playing with Herbert Sleath for the past two years both in London and in the provinces, doing good work as Cash Hawkins in A White Man, known in America as The Squaw Man.

Tom Hadaway, of The Fourth Estate, and Theresa Bryant, of The Yankee Girl, were married in New York May 4.

Mary Shaw is in Boston for a brief visit on family matters, and has been quietly entertained by Sybil Wilbur, the author of "The Life of Mrs. Eddy" and other works.

Leonora Bradley on leaving the St. Elmo company recently was presented with a handsome topaz necklace and hatpin. Pay

Courtney presented the necklace and May Abbey the hatpin. A farewell reception was extended to Miss Bradley by members of the company, with whom she was a great favorite.

Albert Ellery Bergh, associate editor of the Columbia magazine, has in the May number a very attractive article on the Actors' Fund Fair. Mr. Bergh, a graceful writer, for years was a member of the staff of THE MIRROR and is well posted on theatrical affairs.

Maurice E. Brierre, Jr., of the Graustark company, was married in Baltimore, May 2, to Grace King, recently with A Skylark.

Joseph R. Garry is in town after the closing of The Cansman company, in which he played Lynch.

The Columbia, S. C., Opera House orchestra presented Louis Perle, musical director of the Manhattan Opera company, with a beautiful watch charm in the shape of a golden lyre as a mark of esteem. Mr. Perle prizes this more than any other token presented him, as the engagement at Columbia was only one week.

H. E. Pierce and Company's well-known play of Western life, In Wyoming, on Saturday night, May 7, at the Grand Opera House, Boston, Mass., closed its third annual transcontinental tour with this piece with very satisfactory results. This young firm of producing managers will be heard from next season among the managers of high class attractions. Frank Patton, who has been back with the company during the past season, will open a summer dramatic company at Orion, Mich., May 16. Lee Parvin, who has been in advance of In Wyoming for the past three years, will immediately start out on a long trip in the interest of the Lyceum Scenic Studios, of Duluth, Minn., controlled by this same firm.

Robert Stone, of the executive staff of Joseph Weber's playhouse and one of the most popular theatrical men on Broadway, is about to make his maiden tour of Europe. Accompanied by Mrs. Stone, he will set sail on the Blucher, of the Hamburg-American Line, May 25 for a trip to Germany, Switzerland, France and Great Britain, returning July 23 by one of the Atlantic Transport steamers.

It is with genuine pleasure that THE MIRROR corrects the statement which slipped into the criticism of The Spitfire at the Lyceum last week that Ruth Marcliffe in the leading female role "wears a blond wig of priceless value." Nature has done far more for that most admirable young woman than any peruke could have done, for the wig is priceless indeed. It is genuine.

Marshall P. Wilder says he has canceled his London trip this year owing to the King's death.

George M. De Vera, the black-face comedian, has just closed a successful season under the management of Henry B. Harris in The Traveling Salesman.

of conquest the model has cast her consuming eyes on Joe, the porter. The fragile little Emily sees the drift of things. She appeals in patient tones to the porter to keep his promise to her. He rebuffs her in a surly mood, and lies to her. She throws open the door and sees the model waiting for him without. Again she appeals to his manhood to make her his wife. He is immovable. Stung by her rebuke he casts her off and is about to join the model. He opens the door to go when Emily, in a frenzy of despair, buries the scissors in his back and kills him.

The dialogue is lacking in the economy and crisp flavor of direct strength. Often it is simply turgid. The piece thrills, without carrying the conviction of an artistically rounded tragedy. The writing of a short play requires the genius of a carver of gems, or a Balzac writing a short story.

The performance was made interesting by the excellent work of Ethel Browning as Emily. She is a pocket edition of a gifted emotional actress who gives promise of a successful future. Miss Voorhees was effective as the model, with suggestions of Rose Stahl's chorus lady. Fellows gave a rather wooden characterization of the porter.

The playlet was preceded by a musical programme, which included Connie Ediss, of The Arcadians, in character songs.

At Other Playhouses.

CITY THEATRE—Robert Hilliard and his company in Porter Emerson Browne's A Fool There Was played its fifth engagement in New York at the City Theatre last week. This first play by Mr. Browne has had a remarkable success, and, judging from the continued great interest in this powerful drama, it has not yet run its course. Mr. Hilliard is surrounded by an excellent cast, including William Courtright, Nanette Comstock, Emily Wurster, Edna Conroy, S. K. Walker, George Clare, N. B. Snyder, and C. Russell Sage. The engagement is for two weeks.

ACADEMY OF MUSIC—Charles Klein's The Lion and the Mouse began the first of its two weeks' engagement at this house last week. This is the sixth time it has appeared in New York. The cast, which has changed entirely since its New York premiere, includes Oliver Doud Byron, Edith Barker, Clifford Leigh, Seymour Stratton, Ida Glenn, Rose L. Tapley, Walter Allen, Ella Craven, and Beatrice Craven. Beginning May 16 for a three weeks' engagement, Rose Stahl in The Chorus Lady.

GRAND OPERA HOUSE—Joseph M. Gaiter's production of Bright Eyes was the pleasing attraction here last week. Cecil Lean was out of the cast on account of rheumatism of the arteries. Herbert Salinger, Mr. Lean's understudy, was a capable substitute. Florence Holbrook was in the cast. This week, Adolph Philipp in Alma, Wo Wobnet Du! Next week, Frances Starr in Eugene Walter's The Easiest Way.

HACKETT—This house was dark last week owing to the closing of Grace's Run in Molly May. Last night The City, Clyde Fitch's last play, which has had a long successful run at the Lyric Theatre, moved over to the Hackett to allow William Brady's all-star production of Jim the Penman to come into the Lyric Theatre.

LYRIC—Jim the Penman with its all-star cast, including Wilton Lackaye, Arthur Forrest, Theodore Roberts, John Mason, Thurlow Bergen, Ernest Glendinning, George Barnum, Frederick Paulding, Louis F. Mason, Florence Roberts, Marguerite Clark, Jeffreys Lewis, and Grace Reals, will begin its run to-night. A review of the production will appear in THE MIRROR next week.

GARRICK—This house was dark last week. Henry Miller in Her Husband's Wife opened here last night. A review of the production will be given in next week's MIRROR.

COMEDY—With the closing of Laurence Irving and Mabel Hackney in The Three Daughters of M. Dupont, April 30, the Comedy Theatre closed, probably for the summer.

RELIANCE—Owing to the collapse of Mabel Tallafiero last Tuesday night at the close of The Call of the Cricket her company has disbanded and Miss Tallafiero will rest. The theatre will remain dark till it opens Aug. 22 under its former name, "The Republic," with Henry R. Harris' production of Robby Burnit. Miss Tallafiero's engagement was to have ended next Saturday night.

HIPPPODROME—This theatre will close May 21 for the summer, opening early in September with new spectacles.

KNICKERBOCKER—The Dollar Princess will close its long engagement at this theatre next Saturday night. The Arcadians will move over from the Liberty on the following Monday.

NEW AMSTERDAM—Madame X will close at this theatre May 21.

NEW THEATRE—This theatre closed April 30. It will reopen in October with Maeterlinck's Bluebird. The regular New Theatre company is still on its road tour. The special company which was presenting Beethoven at the New Theatre has disbanded.

STUYVESANT—The Lily will close its engagement at this theatre Saturday night, but will reopen early in the Fall with the same excellent cast.

:: THE ACTORS' FUND FAIR ::

THE Actors' Fund Fair was formally opened yesterday afternoon with a most enthusiastic welcome to President Taft by the stage folks from every part of the country and the large crowd of visitors. The big Seventy-first Regiment Armory at Thirty-fourth Street and Park Avenue has been transformed into a Garden of Versailles.

According to programme, the President was met by General Manager Charles Burnham and presented to twenty of the most representative actresses in the city. Forming on either side of him, they escorted the President up the carpeted aisle to the Court of Honor, an imposing Doric structure covered with vines and flowers. At the electric fountain twelve of the most beautiful show girls stood grouped with arms filled with flowers. These they strewed before him as he arrived at the foot of the steps leading to the Court of Honor, and here he was met by Daniel Frohman, president of the Fund, and the Board of Trustees, who greeted him and conducted him to his seat on the platform while the committee of actresses and show girls formed a line along the steps.

As he passed up the aisle, roped off with silken cords, hundreds of women of the stage of all degrees formed on either side and saluted him with waving flags, forming one of the most impressive spectacles imaginable.

Mr. Frohman then introduced William H. Crane as the master of ceremonies, who presented the President with the gold medal commemorative of the event, whereupon the President responded with the address which inaugurated the Fair.

A large orchestra added to the exciting spirit of the reception, as thousands of flags were waved in greeting of the distinguished guest. After the opening ceremony the President was escorted around the hall for an inspection of the booths and then was taken down to the Café Chantant and the "Stage and Society Circus," in charge of the Actors' Society.

The interior arrangements, architecturally and decoratively, are unusually attractive this year. As the visitor enters, the first thing his eyes fall upon is the large cascade of falling water with its unique gargoyles, which forms the front of the splendid Court of Honor—a majestic peristyle of white pillars with a top lattice-work with green branches and electric lights. The structure is characterized by dignity and grace. All around are the booths—of light, pagoda-like construction, suggesting Japan by their open lattice-work and of fresco lines. Everything has a wonderful diaphane effect in light wood. All around the balconies are trimmed with wooden lattice and fresh dogwood branches interwoven with the woodwork and dispensing a refreshing odor of forest and dale. Giant baskets, some fifty in number, are suspended from the ceiling, each a perfect flower bed, adding to the rich color scheme. Everywhere the visitor is flooded with the light of thousands of electric bulbs of all hues.

The scene is one of constant commotion. It is all like an Oriental dream, a scene from a fairy spectacle, and at every turn there is a familiar face of a well-known actress or some prominent actor, playwright or manager. Every booth has its special attraction. The Three Arts Club is conducting a unique booth furnished like the interior of a complete stage dressing-room. All the paraphernalia is on view with which players commonly alter their appearance, and demonstrations in make-up are continually made. And everything in the booth, as in every other booth, is for sale.

While the main floor of the armory presents one of the strongest features of the great Fair, the lower section has some even more attractive features in the entertainment line. Here is the restaurant, conducted on the lines of a Parisian café chantant. Tables are scattered about, and diners can have their little feasts while listening, free of charge, to the regular programme. Some of the most famous artists gave special numbers yesterday. They included David Bispham, Jan Munkacsy, David Schooler, the boy phenomenon, and many others. The Café Chantant will be open all the time, even when the upper floor is closed.

Here also are many other features, including the smoking-room, billiard-room, bowling alley and the gymnasium, now turned to special uses, notably that of a

ballroom. Buffalo Bill has taken a special interest in the daytime features, which will include dances by the Indians from the Wild West Show and the Maoris from the Hippodrome. At night the space will be given over to society events. One of the features of the ballroom of the Café Chantant will be dancing by Donald Brian, Marguerite Clark, and Blanche Bates. Donald Brian will auction off waltzes to the matinee girls. The winner is to have the privilege of dancing with him for five minutes.

One of the long transverse halls on the lower floor has been turned into a Midway Pleasure of manifold attractions, including a genuine bargain counter where the rule is to give honest change and offer good things at small prices.

The theatre just south of the Café is a point of special interest. A complete change of programme is offered every day, and here some of the most distinguished artists regularly appear. The programme arranged by the Actors' Society, under the energetic management of Mrs. Felix Morria, alone offers such names for one day as Minnie Dupree, Andrew Mack, Augusta Gliese, Pilar-Morin and others. Carlotta Nilsen appears in one of the short plays honorably mentioned in the contest, entitled *Ashes of Roses*; Etienne Girard in *A Game of Cards*; Effingham Pinto and May de Souza are heard in the songs of *The Climax*; Camilla Dahlberg will present *La Main*, her London success; Marguerite Clark will be heard in songs; Carl Bauermann will appear in the prize one-act play *The Old Flute Player*; Margaret Wycherly and Gilda Vares will present *The Stronger* of August Strindberg. This is an example of what one day will bring forth as a result of earnest work by scores.

A daily paper is issued by the press department. It is called the *Fair Topics*, with the following

staff: E. Lloyd Sheldon, general manager; Willard D. Coxy, editor; George W. Sammes, business manager; Wallace Munro, circulation manager; George Murray, R. E. Pidgeon, and George Wetherspoon, dramatic editors; Robert E. Long and W. W. Randall, contest editors; D. Morris Jones, paragrapher, and the following energetic reporters: Harry Davidson, John Reynolds, Jean Hayes, St. Goodfriend, Walter J. Kingsley, Howard Herrick, and Frank B. Morse.

THE OPENING CEREMONY.

President Taft, Daniel Frohman and W. H. Crane Take Part—The Speeches.

Daniel Frohman brought the gathering to comparative silence as he started the ceremony of opening the Fair. He said:

As the representative of the Board of Directors of the Actors' Fund of America and as its president, I have the honor of welcoming the public to the opening ceremonies in behalf of the great charity, the greatest char-

ity in the world. Other benevolent institutions are limited in their benefactions by the city and State in which they are located, but the long arm of the Actors' Fund reaches out its helping hand to all parts of the United States. It spends over \$40,000 in relief, and in its twenty-eight years of existence has spent considerably more than \$1,000,000 in relieving the sick and helpless of the dramatic profession. But I do not propose to enter into any details or statistics. We have more interesting matters immediately in prospect for you, but I wish to thank Charles Burnham, our general manager, for the magnificent manner in which he has brought this Fair to its splendid condition after months of constant labor. I wish to thank Mrs. Ida C. Nahan, the chief of the women's department for her long and successful labors in marshaling all the women forces for this event. Our thanks are due to General Henry and Colonel Bates who have given us their splendid armory. I want to thank all the many professional clubs for their enthusiastic participation, but I wish especially to thank the many women in the profession who have given us so much of their time and labor in this cause and without whom this luxurious garden would have been an empty desert.

I want to voice the sentiment of the dramatic profession in expressing their appreciation of the great honor which is being done us to-day by the presence here of the principal actor in the big drama of the American nation, the President of the United States. Previous to the President's address we have to go through a little ceremonial.

When our first Fair was opened eighteen years ago it was inaugurated by two actors whose names are mentioned as a great memory in the history of the American stage, Edwin Booth and Joseph Jefferson. Nor must we forget the credit due the late A. M. Palmer and Louis Aldrich for their early efforts in building up this great charity. Next in line of recognition to the actors I have named by reason of his character and achievements, and because he is the dean of the dramatic profession, the gentleman who will perform this little ceremony of homage, I have the honor to introduce William H. Crane.

Mr. Crane pleaded stage fright, but succeeded in making a good speech in which he referred feelingly to the spirit of helpfulness and the willingness of the profession to contribute their means and abilities to the less fortunate brothers and sisters. "We are honoring ourselves," he said, "by showing such consideration to our comrades, who in their time have felt the responsive thrill from the great heart of the public, who may have almost lifted the curtain into that Hall of Fame or who may have even stood for a brief period the idol of the multitude, only to be drawn back by the unkind hand of fate and left to drift upon the heartless sea of years."

In thanking the President and honoring him with the medal, Mr. Crane said that the significance of this souvenir lies far deeper than its form or its substance, for it is "a token, a pledge, a seal of good fellowship between every actor, every actress in our profession and you, our friend. Every voice within our hearing and the voice of those faltering with age or stricken with illness are lifted to-day to say unto you, 'Hail, friend and brother.'"

The President accepted the medal and stepped upon a chair so that he could be plainly seen above the close circle that had been drawn around him. He said:

Mr. Frohman, Mr. Crane, Ladies and Gentlemen:

I should be wanting in personal gratitude if I did not seize this opportunity to come here and give my thanks to a profession to which I personally owe so much. (Cheers.)

I do not like to compare you either with lawyers or with politicians. There is one respect



PRESIDENT TAFT.

From Painting by Robert McCameron, Courtesy Literary Digest.



A GAME OF CARDS IN THE ACTORS' HOME.

In the group are Ada Martin, Sarah Brewster, Nannie Coster, John G. ("Daddy") Bunt, Chas. Gonzales and Laura Sydney.

at least in which we are all alike: The money that we make seems to come easy and goes easy. You are different from lawyers and politicians in that, out of the generosity of your heart you take care of those who have played their parts in your profession and have reached a time when they are dependent on others. (Cheers.) It was no meaningless phrase when

Mrs. R. M. Harris, Mrs. Helen Manning, Nellie L. Howe, Leah Bateman-Hunter, Rita Joyce, Mary Keegan, Mrs. Harriet Davis Kennedy, Thais Lawton, Suzanne McKee Lee, Eleanor Lippincott, Sarah McVicker, Caroline Newcombe, Mrs. Carman Nichols, Edith Nichols, Mrs. Madeline O'Sullivan, Mrs. William Seymour, Mrs. Thomas F. Shea, Maud B. Sinclair, Beverly Sit-

MacDowell Club: Gertrude Robinson Smith, chairman; Mrs. Louis Anspacher, Imogene M. Bradin, Mrs. Charles H. Claiborne, Mary L. Chase, Mrs. J. Mitchell Clark, Mrs. Walter Cook, Natalie Curtis, Mrs. Leo Everett, Harriet Keith Fobes, Marian Gregory, Mrs. Ben All Hamlin, Annette Ham, Annette Harb, Mrs. Henry W. Hardon, Theodosia Hawley, Mrs. Hilwood

Margaret E. McCann, and Mrs. Wesley W. Collins. Literary and Dramatic Union: Irene Acherman, chairman; Edith Bower, Dorothy Kanes, Mrs. C. Mildeberger, Mrs. Annie James, Florence Burns, Ida Nickel, Mrs. E. C. Fay, Gertrude C. Wiggins, Helen White, Agatha Fitz Allen, J. J. White, Mrs. Susan Liston, Mrs. Madge McIntyre, Mrs. D. J. Hutchinson, Marie Gerard, Elizabeth A. Clark, M. Gillette, and Mrs. Delancy W. Fervell.

MANY CONTRIBUTORS.

A. L. Erlanger, National Chairman of the Benefit Committee, Receives a Large Total.

In response to a letter sent out by A. L. Erlanger, national chairman of the Benefit Committee, these sums have been received for the fund:

New National Theatre, Washington.	\$1,250.00
Edith Barrymore Company.	175.00
Ben-Hur Company.	77.75
The Merry Widow Company.	35.00
I. H. Greenwald, Spartanburg, S. C.	5.00
William Hepper.	100.00
William L. Bradley, Abbeville, S. C.	10.00
American Idea Company.	25.00
The Silver Star Company.	100.00
Children of Destiny Company.	10.00
The Third Degree Company.	45.00
The Third Degree, Company A.	25.00
The Third Degree, Company B.	25.00
Little Nemo Company.	401.80
Richard Carle Company.	25.00
Rebecca of Sunnybrook Farm Company.	75.00
The Barrier Company.	200.00
The Traveling Salesman Company.	31.00
Frital Scheff Company.	105.25
Harvest Moon Company.	25.00
George Arliss Company.	14.00
Imperial Theatre, Providence, R. I.	10.45
Israel Company.	44.00
Park Theatre, Youngstown, O.	7.00
Elks' Opera House, Leadville, Colo.	10.00
Miss Nobody from Starland Company.	64.00
Proceeds benefit performance, Auditorium, Chicago, March 19.	7,000.00
Nixon Theatre, Washington, Pa.	5.25
John Drew Company.	200.00
Three Twins, Central Company.	25.00
Grand Opera House, Fort Smith, Ark.	10.00
Klaw and Erlanger Office Force.	105.00
David Warfield Company.	143.00
Blanche Bates Company.	35.00
Belasco's Just a Wife Company.	30.00
Opera House, Boonville, Mo.	11.00
Follies of 1909.	53.00
Al. H. Wood's Sal. the Circus Sal. Company.	10.00
Capital Theatre, Cheyenne, Wyo.	10.00
New Amsterdam Theatre Employees.	65.25
Blanche Walsh Company.	84.00
Girl from Rector's.	10.00
Chinatown Trunk Mystery Company.	14.50
O. A. B. Opera House, Shamokin, Pa.	11.50
Dollar Princess Company.	75.00
Montgomery and Stone Company.	65.50
Powers' Opera House, Grand Rapids, Mich.	25.00
Margaret Anglin Company.	50.00
Grace George Company.	15.00
The Fortune Hunter, Thomas W. Ross Co.	30.00
Henry H. Harris' Third Degree Company, Special Benefit, Grand Opera House, New York.	267.25
The Fortune Hunter, Barrymore Company.	55.00
The Chorus Lady Company.	45.00
The Traveling Salesman, Company A.	37.00
The Traveling Salesman, Company B.	40.00
The Virginia Company.	30.00
Pennacola Opera House.	48.50
Kyrle Bellows Company.	35.00
Pierre of the Plains Company.	24.00
Is Matrimony a Failure Company.	42.50
Special Performance, New Amsterdam Theatre, Klaw and Erlanger and Henry W. Savage, Madame X.	436.25



CHARLOTTE WALKER,
Who Presides Over the Southern Booth.



GRACE FILKINS,
A Typical Attraction at the Beauty Booth.

I said to you that I owed much to your profession. There is nothing that I know of in a nerve-straining life that equals the relaxation of a good play well mounted and well played. (Applause) and you put all human kind under obligation by holding up the mirror to Nature. And now, my friends, I did not deserve this (referring to the medal presented), and I feel overcome by your generosity. But I sincerely hope that the fact that you can give to one visitor such a mark of appreciation as this indicates that you have a lot behind for other old, weak old men.

THE ASSISTING CLUBS.

Many Metropolitan Clubs of Women at Work at Booths Named for Their Organizations.

The generous offers of assistance from the various clubs came very unexpectedly to both Mr. Burnham and Mrs. Nahm, who, when mapping out the Fair, had placed all their reliance on the profession. The result is that a far larger number of booths has been secured for this Fair than for the first one held eighteen years ago, or the second one held three years ago at the Metropolitan Opera House.

Following are the committees of some of the clubs: Little Mothers' Club: Mrs. Clarence Burns, chairman; Mrs. J. W. Hester, Mrs. Charles R. Abbott, Mrs. E. S. Carson, Mrs. Le May Tuttle, Mrs. D. V. Aldridge, Mrs. E. Pail-Joni, Mrs. Charles L. Davis, Frances Purdy, Katherine Purdy, Florence Nugent, Charlotte Wills, Lucy Lawrence, Helen Briggs, Ethel Hutchinson, Beatrice Cole, Claire Rowick. The Daisy Day Club: Mrs. E. M. Palmer, chairman; Mrs. Esther Hermann, Mrs. F. M. Silver, Mrs. William Ted Holmuth, Mrs. Sinclair Tenney, Mrs. H. A. Rosenda, Mrs. Frederick, Jr., Ethel Nichols, Helen Talford, E. A. Palmer, Mrs. E. A. Allen, Mrs. A. E. Stone, Mrs. H. H. Russell, Mrs. O. H. Childs, Mrs. W. G. Cook, Mrs. R. J. Trabest, Mrs. J. M. Hagen, Mrs. John Kurrus, Mrs. Frank R. Martin, Mrs. C. J. Deutsch, Mrs. H. H. Raymond, Mrs. E. L. Walter, Mrs. Joan Caldwell, Madame C. Adler, Mrs. W. E. Jennings, Mrs. Frank Churchill, Mrs. Walter J. Sears, Ethel Cook, Kate Aronson, E. E. Parker and Florence Ciceroney.

Century Theatre Club: Mrs. Grace Gaylor Clark, chairman; Mrs. Adelaide Durand Holt, Mrs. Otto Bartel, Mrs. August Dreyer, Mrs. W. Lightship, Mrs. Beatrice H. Hart, Mrs. Henry Anderson, Mrs. James N. Ballantine, Mrs. Henry Loy Raston, Mrs. Everett Griffith, Mrs. James O. Howard, Mrs. J. Christopher Marks, Mrs. Louise B. Niver, Mrs. Samuel Watson, Mrs. Gaston Bell, Mrs. Harold Weaver, Mrs. Charles O'Neill, Mrs. Horace Creely Hart, Mrs. C. E. Liechtenstein, Vivian Holt, Veronica Harrison, Mrs. James H. Proctor, Adelaide Thurston, Mrs. Charles Taylor, Mrs. Edward Kaufman, Mrs. William F. Phillips, Florence Westfall, Florence Rockwell, Olga Katsmeyer and Lela Ketchum.

Professional Woman's League: Mrs. Sol Smith, chairman; Rosa Rand, sub-chairman; Alice Ives, Amelia Weed Holbrook, Mary Shaw, Emily Rigel, Laura Bart, Anne Warrington, Mildred Holland, Clara Throppe, Mrs. Ralph Delmore, Amelia Summerville, Pauline Willard, Hattie Neffin, Mauda Alberts, Ada Gilman, Lottie Alter, Julia Stuart Mackay, Maida Craigen, Julia Ralph, Florence Goodale, Lucille La Verne, Belle Gold, Rita Reed Parton, Reclia Well, Janet Priest, Emerita Campbell, Marion Ballou, Laura Albert, Mrs. Anderson, Amy Ames, Carrie Ayton, Rose Booth, Alice Brown, May Buckley, Jennie Busley, Harriett Otis Deffenbaugh, Edith Hamilton,

Greaves, Mrs. Louise Campbell Stern, Mrs. Ida Wells, Olive Wyndham, Mrs. Annie Yeamans, Lodinski Young, Elma Smith, Beatrice Forbes, Robertson, Hazel Harroun, Mrs. Mary Woodhall Campbell, Sydney Cowell, Mrs. Anita Hendrie Miles, May Seymour, Mrs. A. B. Van Nostrand, Mrs. P. L. Anderson, Dr. Beatrice C. Fairchild, Mrs. Henry Steers Lake and Mrs. Ross Douglas. Twelfth Night Club: Mrs. Edwin Arden, chairman; Mrs. Rear Norton, Isabel Irving, Sara Perry, Julia Dean, Frances Starr, Blaise Ferguson, Margaret McKinney, Florence Nash, Eleanor Lawson, Jeannine Childs, Josephine Drake, Mrs. E. R. Kidder, Mrs. Eugene Pearl, Mrs. Walker Whiteside, Mrs. Marie Mantell, Mrs. Lillian Thurgate Backus, Louise Mann Wingate, Marie Addison, Fols La Folette, Mrs. Madge Barron, Mrs. Arnold Daly, Ina Hammer, Mary T. Stone, Lella Hillis McKinney, Lella Bingham, Emma Sheridan Fry, Ann Warrington, Laura Bart, Ellen Fernandez, Ruth Holt Boucicault, and Laura Sedwick Collins.

Southern Club: Mrs. Paul Foerset, chairman;

Hendrick, Mrs. Frederick Trevor Hill, Sally A. Ingalls, Mrs. Gilbert Jones, Mrs. Edwin Lapham, Helen Farnsworth Mears, Mrs. M. L. H. Norling, Florence Pease, Mrs. Potter, Mrs. Juliet T. Pottier, Mrs. William C. Roberts, Mrs. James Harvey Robinson, Katharine Metcalf, Mrs. E. Thompson Seton, Mrs. Charles B. Squier, Mrs. Frank Sprague, Mrs. George M. Tuttle, Mrs. Harold Villard, and Mrs. Irving H. Wilco.

National Society of New England Women: Sara A. Palmer, chairman; Mrs. Benjamin A. Jackson, Mrs. Thomas Abernethy Fair, Mrs. Richard Hay Green, Mrs. Frances Jarvis Patten, Mrs. Malcolm McLean, Mrs. William H. Osborne, Mrs. L. W. Law, Mrs. Charles V. Naething, Mrs. Thomas F. McDaniel, Mrs. James F. Lehmater, Mrs. Charles Quinby, Isabel Lehmater, Mauds B. Jackson, Josephine Ferguson, Alberta G. Palmer, Florence Gilden, Margaret Churchill, and Dorothy Quinby. Government Club: Mrs. Belle de Rivera, chairman; Mrs. Gerard Bancker, Mrs. Emma



ALICE FISHER
Head of the Committee of Actresses.



MRS. IDA C. NAHM,
Chairman of the Woman's Department.

Charlotte Walker, Mrs. Roger A. Pryor, Mrs. A. R. Sullivan, Mrs. Simon Baruch, Mrs. Peter W. House, Mrs. W. W. Fuller, Mrs. John A. Harrison, Mrs. Le Roy Brown, Mrs. H. G. Lau, Mrs. Benjamin Olindeau, Mrs. David Robinson, Mrs. Joel Foster, Mrs. Dick Bernard, Mrs. Clara Driscoll Sevier, Mrs. Clifford Williams, Mrs. W. W. Mountjoy, Mrs. Robert Adams, Kitty Cheatham, and Emma Coburn.

Kip Edwards, Mrs. Arthur Starkey Wilson, Mrs. George E. Ashwell, Mrs. Charles Niles, Mrs. J. F. Taylor, and Mrs. J. B. Geer. National California Club: Mrs. Thomas J. Vivian, chairman; Mrs. William R. Stewart, Mrs. Theodore Roberts, Mrs. Edward W. Hill, Mrs. George E. Gordon, Mrs. Harriet C. Leaps, Adelaide Stedman, Mrs. Alexander Del Mar, Mrs. Richard Burr, Mrs. A. A. Neumann, Mrs. Alexander H. Boomer, Mrs. Annie Bidwell,

Miss Lillian O'Neill, Rose Stahl Company.	5.00
De Wolf Hopper Company.	79.00
George W. Elliott.	5.00
Grand Opera House, Fort Smith, Ark.	10.00
Proceeds of baseball game played in Los Angeles by McIntyre and Heath Company.	322.00
Newark Theatre Staff, Newark, N. J.	53.33
Polly of the Circus Company.	57.00



F. F. MACKAY.
A Famous Worker for the Fund.

Three Twins, Western.....	33.00
Frederic Thompson's Office Force.....	42.00
Alice Kasper's Office Force.....	10.75
Charles W. Boyer, Hagerstown, Md.....	5.00
Frederic Thompson's Office Force, additional subscriptions.....	10.00
Marie Tempest Company.....	59.00
The Girl of the Golden West Company.....	209.00
Lillian Russell Company.....	209.00
William Collier Company, two performances of A Lucky Star, Boston and New York.....	1,147.00
Two per cent. of baseball game between McIntyre and Heath and Kolb and Dill teams, San Francisco, March 4.....	50.75
York Opera House, York, Pa.....	9.00
Thomas K. Shea Company.....	20.00
The Morning Telegraph.....	100.00
Petty Stanley and Co., programme published.....	25.00
Isidore.....	50.00
Grand Opera House, Norristown, Pa.....	3.50
Lyceum Theatre, Duluth, Minn.....	43.25
The Servant in the House.....	35.00
Company.....	17.00
Billie Burke, Mrs. Dot Company.....	20.00
Kate Meek, Mrs. Dot Company.....	5.00
Darlington Theatre, Darlington, S. C.....	5.00
A Gentleman from Mississippi, Chicago.....	29.00
Overholser's Opera House, Oklahoma City, Okla.....	10.00
Academy of Music, Charlotte, N. C.....	15.00
Hattie Williams Company.....	90.00
The Climax, Middle West Company.....	32.00
Estelle Auger.....	2.00
Chautauk Street Opera House.....	12.00
Valentine Theatre, Toledo, O.....	15.00
Auditorium Theatre, South Bend, Ind.....	10.00
Laeter Crawford.....	48.00
The Telford Company.....	24.00
The Soul Kiss Company, Western.....	35.00
Bright Stars Company.....	20.00
The Great Divide Company.....	3.00
Mr. Morosini.....	30.00
The Albert Theatre, Chattanooga.....	30.00
Youn.....	30.00
Benedict performance, Tulane Theatre, New Orleans, April 8.....	325.00
The Great Divide.....	27.00
Laeter Crawford.....	5.00
George H. Lee.....	5.00
Climax Company, Western.....	7.00
L. B. Freeman, Passenger Agent Penn.....	5.00
Charles B. Fox, Traffic Manager S. F. R. R., San Francisco.....	25.00
King Dodo Company.....	50.00
Max Pisman Company.....	23.00
J. B. Medisette, G. F. A. Pennsylvania Lines, St. Louis.....	10.00
One-half proceeds baseball game, Denver, April 6, between McIntyre and Heath and Denver teams.....	150.00
Vincent Seaville, Weller Theatre, Lancaster, O.....	7.00
The Climax, Southern Company.....	22.00
The Yankee Prince Company.....	20.00
A. H. Woods' Office Force.....	33.00
Queen of the Meekin House Company.....	22.00
Madame Olly's Company (Daly's).....	127.25
Frederic Thompson's Mabel Talfierro Company.....	50.00
Frederic Thompson's The Spendthrift Company.....	58.00
Frederic Thompson's Robert Hilliard Company.....	42.00
Ruth St. Denis Company.....	10.00
Fuller Opera House, Madison, Wis.....	10.00
Walker Opera House, Champaign, Ill.....	25.00
Land of Nod Company.....	34.50
Robert B. Mantell Company.....	34.00
A. H. Woods' Court Theatre, Brooklyn.....	14.00
Social Club of Polly of the Circus, balance in treasury.....	8.50
Grand Opera House, Steubenville, O.....	10.00
The Servant in the House Company.....	18.00
A Gentleman from Mississippi, Eastern.....	48.00
Wallace Jackson.....	2.00
Fuller Opera House, Lancaster, Pa.....	5.00
Benedict, Nixon's Theatre, Pittsburgh, Pa.....	1,708.85
Frederic Thompson.....	25.00
Frederic Thompson's The Turn of Mind Company.....	25.00
Frederic Thompson's The Vacuum Company.....	10.00
Frederic Thompson's The Dorell Company.....	10.00
Archie Lang Company.....	68.00
A Non-Professional in Memory of a Departed Member of the Fund.....	2.00
Benedict, Boston Theatre, Boston, Mass.....	5,000.00
Benedict, Rialto Avenue Opera House, Cleveland, O.....	1,868.80
Benedict, Porrett Theatre, Philadelphia, exclusive of programme advertisements.....	2,870.00
Benedict, Olympic Theatre, St. Louis, Mo.....	1,700.00

Benedict, Grand Opera House, Cincinnati, O.....	208.00
Benedict, Ford's Opera House, Baltimore, Md.....	780.00
Robert Edison Company.....	81.00
The Lion and the Mouse Company.....	81.00
Benedict, Lyceum Theatre, Rochester.....	484.80
McIntyre and Heath Company.....	88.00
Francis Wilson Company.....	102.00
Benedict, Star Theatre, Buffalo, N. Y.....	1,200.00
Benedict, Detroit Opera House, Detroit.....	872.00
Charlotte Tittell, Manro, Olga Wether- sola's Company.....	5.00
Benedict, Broadway Theatre, Denver, Colo.....	531.75
San Pedro, Los Angeles and Salt Lake Highway.....	25.00
Phillip Feldhauser, Denver.....	47.00
The House Next Door Company.....	110.00
Lyceum Theatre, Ithaca, N. Y.....	13.75
Hand's Opera House, Troy, N. Y.....	8.00
Nancy Boyer Stock Company, Hand's Opera House, Troy, N. Y.....	75.00
William Faversham Company.....	100.00
David Belasco's The Lily Company.....	10.00
Edna A. Crawford, Turning Point Com- pany.....	48.00
The Love Cure Company.....	25.00
G. L. Kimball and George G. Melis- sacoe, Pennsylvania Lines, Chicago.....	1,124.00
Benedict, Metropolitan Opera House, Minneapolis.....	1,342.00
Benedict, Metropolitan Opera House, St. Paul.....	250.00
Sir Charles Wyndham.....	35.00
Isabelle Irving Thompson.....	35.00
The Goddess of Liberty Company.....	100.00
Viola Allen Company.....	60.00
Viola Allen Company.....	91.50
Raymond Hitchcock Company.....	1.00
Colonial Theatre, Akron, O.....	62.50
The Arcadians Company.....	100.00
J. H. Remick Company.....	5.00
Grand Opera House, Canton, O.....	65.00
William H. Crane Company.....	41.05
New York Theatre Employees.....	7.50
Garrick Theatre (Philadelphia) Em- ployees.....	19.00
Poll's Theatre, Philadelphia.....	544.25
Benedict Performance, Teller's Broadway Theatre, Brooklyn.....	51.00
Al. G. Field's Minstrels.....	50.00
A. M. Gilliland, G. F. A. Northern Pacific R. R., St. Paul.....	7.50
L. E. Mowbray, Youngstown, O.....	100.00
Maxine Elliott.....	64.00
Frances Starr Company.....	10.00
Sherman's Moving Pictures, Bristol, Conn.....	1.50
Gennett Theatre, Richmond, Va.....	9.00
Foster's Opera House, Des Moines, Ia.....	20.00
Grand total to date.....	\$37,802.50

JOTTINGS AT THE FAIR.

Notes by "Mirror" Reporter of Various Features of the Great Bazaar.

Fanny Cannon, sister of Captain K. V. Y. Cannon of the First Cavalry, formerly of the Seventy-first Regiment, New York, is chairman of the Bazaar Committee. A number of the officers of the Seventy-first Regiment serve as Miss Cannon's aides. Her chief range officer is Captain George W. Cannon, inspector of rifle range practice of the regiment. Miss Cannon is vice-president of the Actors' Society. The Three Arts Club has been indefatigable in its efforts for the success of the fair. Their booth represents a theatre, dressing room, and busy brains and fingers have been planning and fashioning articles to be sold there. Every Monday and Friday between 2 and 3 o'clock has been devoted by the women to the sale of the fair. Jane Hall, deaconess of the club, has been christened "Our Guiding Star." She has assumed general charge of the booth. There are many tempting things to buy at the booth. Montgomery and Stone act respectively as manager and stage director of the "Newest Globe Theatre" erected at the fair. The feature of the theatre is the moving pictures taken of the prizefight that Montgomery and Stone held two weeks ago. The fair is the fair. It is a mild froeze in which Stone with an upturned lifted Montgomery through three floors, and Montgomery came back with a straight jab that knocked Stone through the walls of the house and half a block down Broadway. Two managers are to give all the specialties of the Old Town at the theatre, and will keep the pony ballet there afternoon and evening. Mrs. Sol Smith, the oldest actress on the American stage, was chosen by the management of the Actors' Fund Fair to receive President Taft when he reached the opening of the fair yesterday afternoon. W. H. Crane, the oldest actor now on the American stage, presented to President Taft the gold medal for opening the fair. The first fair, held about eighteen years ago at the Madison Square Garden, netted \$170,000. The second fair, held in the Metropolitan Opera House three years ago, yielded \$65,000. Stage folks from stars to mere chorus girls have come from every part of the country to attend the fair. Old timers said that they had never seen so many professional people along the Great White Way. It is estimated that between 5,000 and 8,000 men and women of the theatre have congregated in the city for the bazaar. The boarding house keepers along Sublette Road report that their rooms are full for the first time since the Hudson-Fulton celebration, and some of them have raised their rentals \$4 and \$5 a week. Nanette Leland, a well-known actress and baseball fan, has invented a new game for the fair called "The Whang Doodle," which she has housed in the "Whang Doodle" booth. Below the main floor is the Cafe Chantant, where all the singers gather to sing popular songs while the guests eat and drink. It overlooks an arena where the "Stage and Society Circus" will be held. Any actor who wants to put on special features, and has a room for it on the main floor is asked to go down there to exhibit it. Many fancy dancers on the legitimate and vaudeville stages will give their newest steps and figures. Buffalo Bill will send a different tribe of Indians every day to his dances. The midgits from the Hippodrome will have a spectacular German. The Maories will also give a folk dance. The most remarkable collection of pictures of stage-folk that has ever been collected in a single exhibit will be sold during the week. John W. Alexander places the value at \$90,000. Over 1,100 pictures in all have been donated. The largest exhibit will be in the Art Room, for which Gertrude Payson Graham has collected over 200 pictures by prominent artists and illustrators both here and abroad. One of the unique features of the art exhibit will be a special exhibit of pictures painted by the players themselves. Notable among them will be a sketch done by E. H. Sothern when a boy. Otis Skinner has also donated a

sketch which he made when a young man, and Nance O'Neill has sketched herself as she appears in her character of Olette in The Lily. Tom Wise has wielded the brush expressly for the occasion and has turned out a masterpiece called "The Rose." Among the others who have made original sketches for Miss Graham are Katherine Keeler, Macklin Arbuckle, Walter Hale, William Luce, and Arthur Forrest. Boardman Robinson has contributed a series of sketches of twenty stage notables. Miss Graham has received pictures from every part of the world. The American consul in Yokohama collected twenty-five pictures of Japanese stage-folk by prominent American artists in Japan. A special messenger arrived Thursday from Paris bringing over 50 etchings donated by American artists in the Latin Quarter for the fair. Through the good offices of Francis Wilson, five of the most prominent American artists have donated five pictures of prominent American actresses, each of which is valued at \$500. Ethel Barrymore was done by Robert Gould, Billie Burke by Albert Sterner, Margaret Anglin by Thomas W. Dorr, a silver point; Mrs. Fiske by William Chase; Madame Nasimova, by Edward S. Simons. In addition to this exhibit, which will be housed in the Players' Club Booth, there will be another collection of twenty prominent illustrators collected by Albert Sterner. The largest display of theatrical posters that has ever been attempted will be made at the Poster Booth. The main feature will be the original drawing of the Actors' Fund Fair Poster done by Harrison Fisher. Wadsworth Southwick has procured fifty drawings by the leading newspaper caricaturists of the country on the same subject selected by the magazine illustrator, and showing their idea of how an actress should have her slipper tied by her hair. The MacLure's Booth and the Century Theatre Club Booth have a large collection of pictures. Several of the prominent illustrators in the city have consented to come different evenings during the fair and make five minute sketches of anybody who desires to have a picture drawn by them. They will charge at the rate of \$1 a minute. The most valuable painting in the entire collection is John W. Alexander's portrait of John Gilbert as Sir Peter in The School for Scandal, which is worth \$4,000. This will be placed in the Art Room. Rose O'Neill Wilson has contributed twenty of her original sketches. W. J. Porter has given a canvas called "The Old Bridge" which is valued at \$1,000. J. Hambridge has given a remarkable picture of the early stage life in a scene from Fox Harding-ton's Room at old Daly's. Elizabeth Curtis has presented an ocean scene called "Off the Maine Coast," valued at \$1,500, and Rosalind Emmett Sherwood has also sent in some of her best work. Lester has contributed a quaint picture of old-time stage life. "In the Curtain Row" which he painted expressly for the fair. Victor Beck has also given an intimate picture of stage life, while Volney Bichard has painted his ideal of an actress. James Stinar Chatter has done a full length oil of Ethel Barrymore. Howard Chandler Christy has donated to Miss Graham pictures of prominent stage people, among them being Edna Perry, Julia Marlowe, Ada Rehan, Mrs. John Drew, Julia Marlowe, and E. H. Sothern. J. Coburn has contributed three exquisite sketches of Italian villas. Among the workers for the fair have been Mr. and Mrs. Damon Lyon, who have secured the town for the past two weeks for donations. Among gifts to this worthy cause are these: C. Miller of Fifth Avenue, jewelry; Almes Disport, of Fifth Avenue, order for one dozen pictures; Oppenheimer, Collins and Company, a handsome silk petticoat; a beautiful fifty dollar walrus traveling bag from Broadway House; from Marx Arnsheim, an order for a pair of slippers; from Truly Warner, an order for a handsome hat; from Mrs. Meyer, a handsome hat; from C. M. Grans, a pretty frock; from Philip, two shirt waists. Mrs. Lyon is in the occult department of the Fair, with Malda Oratiga. Contributions have been received at the armory for gloves in the fair which were made by guests of the Actors' Fund Fair. The following is a list of the gifts: Mrs. Clifton W. Taylor, large pearl earring; Mrs. Sara Brennan, a pair of colored slippers; Mrs. W. T. Stephens, a silk slumber quilt; Mrs. Annie Ober, a lace table mat, handkerchief bag and a handkerchief holder; Mrs. Nellie Tanshill, a pair of slippers, an Irish lace yoke, a fancy apron, a bureau scarf and a bag; Mrs. Nannie Cotter, four embroidered dollies, three doll cushions, six fancy pin cushions, one pair baby booties, one handkerchief holder; Mrs. Gabrielle Campbell, twelve pairs fancy slippers, twelve pairs four-inch hand ties; Mrs. Ada Morton, twelve pairs worsted slippers; Mrs. Sarah Forrester, three wall pockets; Mrs. Jennie Fisher, six pairs doll stockings; Marion F. Clifton, ten toilet holders, ten iron holders, fourteen tidies, seven wash cloths, six pin cushions; Another, a set of sofa pillow; J. A. ("Daddy") Bower, thirty-three satin pin cushions; Charles A. Gosselin, one pen and ink sketch. Lillian Buckingham, who is to star in her own play next season entitled The Stampede, written by Cecil B. DeMille and Lillian Buckingham, is chairman of the bowling alley for the Actors' Fund Fair. She has been getting up contests for this bowling alley and on each night there will be a different contest. One night there will be a contest between the vaudeville clubs, the White Hats and the Comedy; another one will be a contest between the Priests and the Green Room. There is to be an authors' contest, among clays; Cecil B. DeMille, William C. DeMille, Edgar Allan Woolf, Porter Emerson Browne, Martha Morton and others. There will also be a contest between members of The Fortune Hunter company, John Barrymore, Sydney Ainsworth, Edward Ellis, Hale Hamilton and Walter Horton, against Herbert Corbelle and Carl Eckstrom of the Seven Days company. H. B. Warner and Edwin Elton of the Alias Jimmy Valentine company, Edmund Breece of The Spendthrift company, and William West of The Dollar Princess company. Another contest which she expects to have will be five prize fighters against five of their ex-managers. On that contest she expects to have James Corbett, Kid McCoy, Tom Sharkey and others. On the managers side George Connelley, William Brady, Tom O'Rourke and others. There will also be a managers' contest with A. J. Erlanger at the head. Prizes have been donated for these contests. Herman Bach, of 1835 Broadway, has donated for the first prize a beautiful living cun, which is now displayed in his window. The Maiden Lane Trust and the Gas Company has donated a fine dress suit and the other prize. The Sealing Sporting Goods Company has given a fine golf stick. The Shultz Novelty Company has given a fishing rod and tackle. There is also to be a tournament of twenty-four of the big bowling clubs of New

York, who will have contests every night. One evening will be devoted to the Elks. Mere man in charge of a "beauty booth" will be an odd feature of Thursday afternoon's entertainment at the fair. Ordinarily the booth will be looked after by Mrs. H. B. Warner and a number of assistants selected with a view to the appropriate. On Thursday, however, "for one time only," the ladies will desert the location, and there will be left in charge H. B. Warner, of the Alias Jimmy Valentine company, and Donald Brian, of The Dollar Princess. These gentlemen will undertake to sell off the contents of the booth, the blue and pink ribboned boucler America, the jeweled hatpins and all the rest of the accessories of the toilet divine. They do not guarantee to describe their wares other than to say, "Isn't this a beautiful garment?" This speech coupled with the price asked, will constitute the monologue. The Business Men's League of New Orleans has sent to the fair certain culinary dainties typical of that part of the world, and an ancient negro mammy who will brew New Orleans coffee and dispense good things to eat in the New Orleans booth. The League issued a call for donations in aid of their efforts to help out the Actors' Fund, and received so many boxes and barrels of foodstuffs, drinkables, etc., that they were compelled to avoid expensiveness, and so decided it had into a New Orleans-New York steamship, put the old mammy aboard and shipped everything by sea. In the outfit there are quantities of pralines, New Orleans cocktails, coffee, rice, condiments, peppers, cigarettes, candies, live alligators and stuffed ones, bananas, coconuts of all kinds, a monster omelet, a barrel of sugar, many cans of New Orleans molasses, palms and ferns with which to construct a cabin, the seal of the Confederate States of America, some Astruc jewelry, hand painted dinner souvenirs, etc. The purpose has been to supply an attractive feature, and at the same time features which will produce cash returns to the fund. The Business Men's League claim that New Orleans is the logical point for the World's Panama Exposition in 1915. Members of the Bureaus Committee of the Fair are raising money. Two of the committee, under the leadership of Mrs. T. W. Pinkins, visited the Columbia Theatre and got several hundred dollars in contributions and receipts from the sale of papers and photographs. Lina Haskell, a member of the committee playing in the theatre, made a speech from the stage and urged the audience to contribute to the fund. Frankie Heath, one of the committee, sang a song as she stood in the audience and asked for money. Mrs. Mizana used the picture of "A Game of Cards at the Actors' Home" and a portrait of Mrs. Nahn by courtesy of The Columbia magazine. LATE LONDON NOTES. The King's death, with the consequent closing of the theatres until after the funeral and with the menace of bad business until the period of public mourning has elapsed has made the London managers and actors sad. No class is harder hit. The Strand this afternoon was filled with idle actors and actresses gloomily discussing the future. Managers had been hopeful for an unusually profitable season which would make up for the losses and disappointments of the unfortunate Autumn and Winter. The King's death makes them disconsolate. George C. Tyler called Lieber and Company Saturday that the London Garrick Theatre production of The Dawn of a Tomorrow, with Gertrude Elliott in the star part played in this country by Eleanor Robson, has been postponed for two weeks owing to the death of King Edward. Oscar Hammerstein has been in London. He announced his intention of transforming the Manhattan Opera House in New York into a musical and dramatic house. Dustin Farnum and Henry Blomson are sightseeing in this English metropolis. William Gillette has just finished his new three-act comedy, Mrs. Leetridy, and will sail for New York soon. THE SEAGERS. The exodus of players to Europe continued the past week. Wallace Edginger, who played the title-role in Bobby Burnit, sailed May 4 for an automobile tour through France and Germany. He will return the latter part of July to begin rehearsals of Bobby Burnit. Helen Ware will call at the close of The Third Degree, but will return in August to prepare for her first starring tour. Viola Allen departed on the George Washington Thursday. Saturday the Philadelphia carried Mr. and Mrs. Laurence Irving and Ada Rehan. Allice Nielsen, Beatrice Forbes-Robertson and Mrs. Ian Forbes-Robertson called the same day on the Arabis. Most of Charles Frohman's stars are expected to attend the Pantom Play at Oberammergau. Maudie Adams, Ethel Barrymore, Marie Tempest, Billie Burke, Hattie Williams, John Drew, Otis Skinner, Edwin Arden, H. Baerens Smith, and Graham Brown are among the number. Charles Frohman, J. M. Barrie, and Bernard Shaw, it is expected, will go from London and meet the American players at Oberammergau. NEW HAVEN POLICE GET BUSY. A. H. Woods' production of Get Busy with Emily opened in New Haven May 4, but was forbidden a second performance by Chief of Police Cowles, who said that if the character of the play had not been misrepresented to him he should not have allowed the first performance. The play went to Chicago to begin a long engagement at the Cort Theatre. In the company are Laura Guerite, William Hawtry, and Frederick Ober. THEATRE INSPECTION. Since the death of the thirteen-year-old girl who fell from the second balcony of the Lincoln Square Theatre the railing of the balcony has been repaired. Next week an inspection of all the theatres to ascertain the condition of the gallery railing will be made.

DULL DAYS IN LONDON

**Politics and Theatricals—Conan Doyle's Pot of Caviare Fails—
Joseph Coyne's New Part—The Islander, by Major Marshall—
Many Plays Withdrawn—The Honor of the Family.**

(Special Correspondence of The Mirror.)

LONDON, April 30.—So non-productive as to new plays and general new entertainments was old London last week that I was fain to forbear addressing Missions readers



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So Arthur Conan Doyle.

until now. The fortnight which has thus elapsed has again been devoted more to politics than to play-producing; to discussion more than to dramatics.

Yesterday, however, the Liberal or Lloyd-Georgean budget, which was introduced in the House of Commons exactly a year ago yesterday, was passed by the House of Lords, who had thrown it out and had thus caused one general election last January and was very nearly causing another next June. In the course of it is no business of Gawain, who is to the Mission what Ariel was to Prospero—namely, "Correspondent to Command"—to drop into politics. Therefore, without taking sides—though I have a side—I will merely add that now the Peers have climbed down and the budget is through, the need for another general election this year seems to have vanished. And now, please Theopis, theatrical and variety business will have a recrudescence of prosperity.

As I have often stated in these my epistles, politics and playgoing cannot prosper on one hemisphere. Politics cause professional players to "play to atmosphere," as you say in the American language.

The one dramatic event in the week wherein I did not mail to THE MIRROR—that is, last week—was, like Midshipman Easy's wretched baby, "only a very little one." Alas, it was not a very good one, this new one-act play, although it was from the pen of the all-round gifted novelist-dramatist, Mr. Arthur Conan Doyle, to wit.

It was called A Pot of Caviare, and was a play tragedy, showing how, during the Chinese Boxer war, an English professor contrived to save himself and sundry friends, male and female, from what looked like certain tortures and mutilation, by causing them to join in consuming a pot of caviare which he knew to be poisoned. It was not a cheerful piece, with its little heap of corpses dotted around just as help arrived. Still it served to make a strong, most kind of prelude to the same author's stirring prize-fight drama, The House of Temperley, which is still drawing big business to the Adelphi and looks like doing ditto till the Autumn.

Then George Edwards, lessee of the theatre, will require it for himself for a new musical play written by Captain Basil Hood and composed by Lionel Monckton. At the moment of writing it seems likely that Joseph Coyne will play the principal comedy part in this piece.

The one other new production at the West End since my last letter was The Islander, presented by Alexander Henderson (son of the late Alexander Henderson, who married Lydia Thompson). Henderson, Junior, produced The Islander last Saturday at the Apollo, which the Follies then vacated to go on tour, after 500 Apollonian performances. The Islander has been written by Major Marshall, brother of the celebrated dramatist, Captain Marshall, and the music is by P. Michael Parady, who composed the excellent music for that excellent Egyptian comic opera, Amasis, written by Frederick Penn.

In the "book" of The Islander he speedily showed that he has not yet caught too much of the wit and fancy of his brother, the Captain. His story is thin and forced, and quite needed the revising and rewriting

process which has already set in. The music, however, is in Parady's best and brightest vein. As the piece is well and truly acted and sung by the melodious Eslie Spain, late of the Savoy; by Elaine Inescort, one of the brightest and most beautiful of our younger actresses; by Sam Walsh, an admirable musical comedy player, and by Neil Kenyon, a Scottish comic singer from the music halls, it may—I say may—catch on. If it doesn't, Henderson has, he tells me, other musical plays in readiness.

The aforesaid Kenyon, a very clever young fellow, plays a Scot who, having secured an Oriental island and disguised himself as Pasha thereof, anon contrives to spoof the British Government into buying that island of him—when, of course, it doesn't belong to him at all. Voila le plat!

If there have not been many new play productions we have had (alas!) several withdrawals of new plays. For example, The Merry Monarch was withdrawn last Saturday from the Savoy, where Sir W. S. Gilbert's Fallen Fairies fell so flat just before. H. R. Irving withdrew Comyns Carr's adaptation of Dr. Jekyll and Mr. Hyde from the Queen's Theatre last night, and will to-night replace it with a revival of Louis the Fifteenth pending a production of the Antoine new French play entitled L'Enquete. The Fighting Chance has just been withdrawn from the Lyceum and will be succeeded to-night by a revival of The Prince and the Beggar Maid.

Somerset Maugham's new drama, The Tenth Man, was withdrawn by Managers C. Frohman and A. Bourchier from the Globe (late Hicks') Theatre last night. Next Thursday these copartners will present at the Globe Paul Potter's adaptation of La Habouilleuse, called in your cities The Honor of the Family, but just renamed here The Parasites.

The only other new play scheduled for next week is Helena's Path, a comedy written by Anthony Hope and Cosmo Gordon Lennox. This will be given next Tuesday in connection with the Frohman Repertory Theatre scheme at the Duke of York's.

The above mentioned musical play, The Merry Monarch, will, it is just decided, be taken over to the hitherto unfortunate Strand (late Waldorf) Theatre to-night. The arrangements for this have involved certain proceedings of a kind which many of us take to be undignified. What these proceedings are and how they have been worked I will tell you after I have seen the culmination thereof to-night. GAWAIN.

THE HARVARD DRAMA.

John Craig, the Boston actor-manager at the Castle Square Theatre, has given \$500 to Harvard University, one-half to be used for the purchase of books relating to the history of the English stage for the university library and the other half to be given as a prize to the student writing a dramatic composition best fitted for production. The year following the award of the prize Mr. Craig will produce the play at the Castle Square Theatre for a week's run. If the play is successful the author will receive three per cent. of the gross receipts for each week of production. The competition is open to students of Harvard and Radcliffe, and will close Nov. 1. The judges are John Craig, Horace R. Stanton, and Professor George P. Baker.

A BABY AS A PRIZE.

Manager Johnson, of the Gayety, Omaha, announces that he will give a real baby on Friday evening to the holder of the seat to be designated by him. J. Ringwalt, THE MIRROR correspondent at Omaha, says: "This is proving a big drawing card among theatre patrons, but some of our confirmed bachelors are going clear around the block this week for fear they will be caught."

ROSALIND AT RED GATE.

(Special to The Dramatic Mirror.) CHICAGO, May 8.—Rosalind at Red Gate, a dramatization of Meredith Nicholson's novel by George Middleton, and produced by the Gaskell, MacVitty and Carpenter Company, had its initial production at the Crown Theatre, Chicago, to-night and scored before an enthusiastic audience.

CUES.

Mildred Holland last week revived As a Man Sows at the National Theatre, Rochester, with notable success. As Brenda Musgrave she has made a distinct hit.

Sara Hilda, who is to appear in the leading feminine part in the special performances of Mary Magdalene given by Julius Hopp at the Hackett Theatre on Sunday, May 22, and Tuesday, May 24, will play the leading part of Bronka in Herman Bernstein's adaptation of Parshewsky's drama The Snow Storm for one week at the Lytton Theatre, on the Bowery, beginning Monday, June 6.

William Desmond has accepted a four weeks' starring engagement to open the new Majestic Theatre, Sacramento, Cal., in Held by the Enemy. Mr. Desmond has contracts for the next two years in the West.

CONSTANCE CRAWLEY.



Constance Crawley, who was seen some weeks ago at the Hackett Theatre as Mrs. Daventry in Mr. and Mrs. Daventry, began her stage career with Sir Herbert Tree. After three years with him she went to Africa with William Haviland in Shakespearean repertoire. Upon her return she played Countess Mitaka in The Great Ruby, and also played in some of the Haymarket comedies, afterward returning to Africa.

Her next appearance in England was as Roma in The Eternal City, when Ben Greet engaged her to play Everyman in his American Western company. She played the role from Chicago to San Francisco, played back to Chicago in all the principal Shakespearean roles, and there closed her engagement with Mr. Greet after playing for three weeks at the Studebaker Theatre her whole repertoire of Shakespearean heroines.

After a short visit to England she opened in Chicago under her own management, playing Juliet, Hamlet, and Rosalind. Since then Miss Crawley has played in St. Louis, San Francisco, New Orleans, and Chicago. She also played on the Coast for four months, producing Pellens and Melisande, Glorinda, Hedda Gabler, Beyond Human Power, Everyman, The Duchess of Padua, As You Like It, Macbeth, Romeo and Juliet, The Taming of the Shrew, and A Midsummer Night's Dream. The last she presented at the Greek Theatre, Berkeley, Cal., to one of the record audiences of the world for a dramatic performance, 10,000 people witnessing the presentation.

Miss Crawley again visited England for a six months' rest, returning to America to sign with Paul H. Liebler in the play, Mr. and Mrs. Daventry.

Miss Crawley has two new plays for the Autumn—one, founded on an American novel, is said to be of great dramatic power; the other is placed in South Africa before the British occupation. These two plays will be her staple vehicles, but she hopes to alternate with them a number of classical revivals and a short play founded on one of Iona MacLeod's stories.

THE STOCK COMPANIES.

The Summer Companies Already Opening—
Notes of Organizations and Players.

Harold Nelson, a Shakespearean actor associated with the growth of theatres in the West of Canada in a curious and important way, is conducting a stock company at Belingham, Wash. Mr. Nelson gave Hamlet, The Merchant of Venice, Richelieu, Francesca da Rimini and other solid dramas to scores of towns and villages otherwise deprived of intelligent entertainment. This continued for about seven years, when he went to New York as general stage director for the Shippans. It is reasonable to attribute to his campaign of good drama in the wilds of Canada a good proportion of the well-equipped theatres which have sprung up in recent years.

Curtis Giles is leading man of the Cook Stock company, Lyric Theatre, Minneapolis, Minn. Mr. Giles has shown his notable development as an actor, and is very popular. He opened in The Wolf, and his Cameo Kirby was strongly commended by William Farnum, who was playing Minneapolis that week. This was followed by Kid Burns in The Talk of New York, and Mr. Giles' versatility was established by these sharply contrasting roles.

Richard St. Vrain, who has been with the North Brothers Stock company at Topeka, Kan., since October last as leading man, closed April 30. He goes to Evansville, Ind., and will join the stock company there, playing leads.

Homer Barton has been engaged as leading man for the Majestic Theatre Stock company, Johnstown, Pa.

The Mortimer Snow Stock company opened their Summer season at Rand's Opera House, Troy, N. Y., on May 9.

Edna Archer Crawford, who has just closed in The Turning Point, left for Worcester, Wednesday, following Miss Blandick as leading woman with the Worcester Theatre co.

The stock visited Mr. and Mrs. Frank Fielder (May Desmond) on April 27 and

left them a ten-pound boy. Mr. Fielder was light comedian and juvenile man of the Forbes Stock company, Gotham Theatre, Brooklyn, N. Y., and closed May 7 in Orlis. After a month's rest Mr. and Mrs. Fielder will open a Summer engagement in stock with Gus A. Forbes at Lyceum Theatre, Duluth, Minn.

The Baker Stock company, under the management of Maurice Stanford, will open at Baker's Theatre, Wildwood, N. J., June 20, for a Summer season of eleven weeks. Marie Western and Emily Smiley have been engaged by Maurice Stanford for leading business.

The Maxwell-Hall Stock company supporting Gertrude Maitland goes into permanent stock at Cedar Rapids, Iowa, for the Summer, presenting high class royalty plays at popular prices. Two bills per week will be given, with a special production made of each play.

Eda Von Luka, featured with the No. 1 Eastern Graustark company, under the management of Baker and Castle, closed a very successful season of thirty-nine weeks April 30. She has left New York to fulfill a fifteen weeks' stock engagement as leading woman at Troy, N. Y.

Marie Kinsale closed a very pleasant season with Monte Cristo company and made a flying trip from Boston to Chicago to play a special engagement with Lena Rivers and has been especially engaged to go to Minneapolis for four weeks in stock, opening May 15, in Monte Cristo, under the management of Klump and Gaszola.

After two seasons as members of the Lyric Stock company, Lincoln, Neb., Clarence Bellair and Carolyn Mackey-Bellair have resigned and are now at their Summer home on Lake Michigan.

Anna Hollinger, who was one of the newcomers of the Albee company that opened at Providence, May 2, received a warm welcome from the large and enthusiastic audience that witnessed the production of The Warrens of Virginia.

SHUBERTS OBTAIN NEW THEATRE.

The Shuberts announce that they have obtained from Hurlig and Seamon the lease and control of the New National Theatre in Rochester. The theatre will immediately be turned into a first-class playhouse under the management of the Shuberts.

CURRENT AMUSEMENTS.

Week ending May 14.

ACADEMY OF MUSIC—The Lion and the Mouse—40th week—plus 9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
APOLLO—Seven Days—37th week—206 to 215 times.
BRASSARD—Closed May 3.
BUJO—Cyril Scott in The Lottery Man—23d week—179 to 186 times.
BROADWAY—The Jolly Bachelors—19th week—125 to 135 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 21st week—102 to 109 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—Robert Hilliard in I Found There Was—118 times, plus 9 to 16 times.
COLONIAL—Vaudeville.
COLUMBIA—Al Reeves' Show.
COMEDY—Closed April 30.
CRITERION—Francis Wilson in The Bachelor's Baby—30th week—163 to 169 times.
DAILY—The Wolf Hunter in A Matinee Idol—3d week—13 to 20 times.
EMPIRE—Cats—3d week—17 to 24 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—30th week—226 to 232 times.
GARRICK—Henry Miller in Her Husband's Wife—1st week—1 to 8 times.
GLOBE—Montgomery and Stone in The Old Town—18th week—135 to 144 times.
GRAND OPERA HOUSE—Alma, Wo Wobnet D—4 times.
HACKETT—The City—161 times, plus 1st week—1 to 8 times.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—3d week—5 to 12 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—30th week.
HUDSON—The Speedy—5th week—34 to 41 times.
HURDIG AND SEAMON'S—Runaway Orlis.
IRVING PLACE—Bavarian Volk Players in repertory—3d week.
KITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—30th week—251 to 257 times.
LIBERTY—The Arcadians—17th week—130 to 137 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Charles Cherry in The Spitfire—3d week—16 to 23 times.
LYRIC—Commencing May 10—Jim the Penman—1st week—5 to 7 times.
MADISON SQUARE GARDEN—Buffalo Bill and Pawnee Bill's Wild West—3d time.
MAJESTIC—Vaudeville and Moving Pictures.
MAXINE ELLIOTT'S—Lulu's Husbands—5th week—29 to 36 times.
METROPOLIS—Smart Set.
MIDWAY POWER—Romanian Burlesquers.
MINER—EIGHTH AVENUE—Sam T. Jack's Burlesquers.
MURRAY HILL—Jersey Lilies Burlesquers.
NAZIMOVA'S—Madame Nazimova in Little Krol—4th week—25 to 32 times.
NEW THEATRE—Closed April 30.
NEW AMSTERDAM—Madame X—13th week—112 to 119 times.
NEW YORK—Valencia Suratt in The Girl with the Whopping Cough—3d week—17 to 24 times.
OLYMPIC—Mardi Gras Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Vaudeville and Moving Pictures.
STUYVESANT—The Lily—21st week—158 to 165 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—17th week—125 to 132 times.
WEBER'S—Climax—25th times, plus 3d week—9 to 16 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.
Closing to Mabel Taliaferro's Hippodrome, commenced May 9 after seven performances.

PLAYERS IN THEIR CARS.

The Humorous Relation of Homer B. Mason on Skidding—Stella Mayhew's Story.

THE MIRROR this week presents two pictures of players in their cars, and here gives typical experiences of the subjects.

The Mastery of the Skid.

"Your letter requesting a story regarding the animal called the Automobile to hand," writes Homer B. Mason. "I am more or less an amateur in the handling of this beast, but I have learned one thing in my short experience, how to manipulate her during a course of skidding. Up to the present time it has been a recognized fact that no matter how clever the driver, or how long his experience, when this machine started out on a skidding expedition he was a mere child and in the machine's hands entirely.

"By my experience I find this is all a mistake, and my following explanation could be entitled 'I Love My Auto, but Oh, You Skid!' or 'How to Control Skids in Their Early Youth.'

"The skidding automobile can be controlled perfectly by a proficient driver if he can afford to practice until he becomes perfect. For instance, the driveway of my Summer home is of asphalt and very slippery due to its always being sprinkled. After negotiating the approach to the house a number of times, and having the car turn around and look me in the face, I found by putting the brakes on hard at just the right spot, my car would slide around gracefully and gently ease itself up against the stepping stone, thereby saving me the trouble of turning around when I started for the road again.

"Of course, to do this slide for life perfectly I had a few mishaps, such as taking off the piazza steps and making my entrance into the dining room through the side of the house, to say nothing of putting four different cars out of commission, but I am happy to say I can make the turn almost every time now, and once in a while without killing a single person."

Trying to Climb a Tree.

"I think that automobile is one of the finest recreations going," says Stella Mayhew, "but like everything else it has its faults, and one of the greatest of these is the fact that the driver is liable to try to make the car do impossible stunts, as I once did when I nearly persuaded mine to climb a tree one dark night just outside the city limits. My husband and I were taking a friend of ours into town, and as the car was only a two-wheeled runabout I drove, our visitor sat beside me, while Bill sat on the floor at his feet.

"We were going at a twenty mile clip when we came to a small but steep hill with a sharp turn to the right at the top. I opened the throttle and we flew up the hill, but what I didn't do was to make the turn at the top, with the result that we ran off the road and into a tree that lay dead ahead of us. Bill went up the tree like a scared kitten, our visitor—who, by the way, was an acrobatic song and dance man—doubled up when he felt himself going and did the prettiest forward somersault ahead of us imaginable, landing as he started.

"I stayed with the body of the car, which was ripped off the chassis and landed about fifteen feet to the right in the middle of the road. Our friend saw an electric light ahead of us and calmly asked me if it were the moon, and I have always kicked myself to think that I didn't give him the old answer about being a stranger in that neck of the woods. Instead I yelled to Bill to turn off the power. He climbed down out of the tree and did it, notwithstanding the fact that I had the batteries and the gas tank over in the middle of the road with me. So I guess I was not the only one who was rattled."

NEW AMERICAN DRAMA FOR MME. KALICH.

The Shuberts announce that Bertha Kalich's repertoire for her starring tour under their management next season will include a new American play by Ernest Shipman, in addition to two foreign dramas, Youth and Gold. Madame Kalich has left New York for Highmount, where she has her Summer home and where she will remain until time to begin rehearsals for her early Autumn opening under the Shubert management.

RUTH ST. DENIS WINS.

The suit brought against Ruth St. Denis, the dancer, by the Hindu, Mahomet Ismail, to collect \$2,000 which Ismail claimed was due him for teaching Miss St. Denis the Rhoda dances, was dismissed by Justice Lynch in the City Court May 2. Miss St. Denis denied that Ismail had ever taught her any dance. Unable to prove his case, Ismail asked that the suit be dismissed.



Homer B. Mason and Marguerite Kuder in a 60-Horse Power Haynes Roadster

HELEN WARE.

Helen Ware, whose portrait adorns the first page of this week's DRAMATIC MIRROR, has won her present prominence on the stage by hard work and conscientious effort. Playing her first part as "extra lady" with Maude Adams in The Little Minister, she was successively with Rose Stahl and William Bonelli, with Blanche Bates; in Quo Vadis (Lygia) with Robert Edeson, Blanche Walsh in Resurrection and The Kreutzer Sonata, and with Otis Skinner in His Grace de Grammont, from 1901 to 1906. At intervals she was engaged in stock companies.

She first attracted general attention in New York as Malina the Gypsy in The Road to Yesterday, with Minnie Dupree, and scored a substantial hit at Wallack's in the support of Arnold Daly soon after in his production of The Regeneration. She was then engaged by Henry B. Harris, and again scored in the leading female part in The Third Degree, which ran for months last year at the Hudson. Under Mr. Harris' management she has so well proved her claim to recognition that next season she is to have the star part in a new play which that manager has announced among his most prominent productions.

Miss Ware is a Californian. Her family name is Helen Remer, and she adopted her mother's name when, in opposition to parental wishes, she embraced the stage as a profession. She was educated in the New

York public schools and the New York Normal College.

SCHOOL FOR STAGE CHILDREN.

A school for stage children will be established in connection with the Academy of Dramatic Arts in Carnegie Hall. Arrangements for the founding of the school were made at a meeting at the Players Club recently, at which Francis Wilson, Franklin Sargent, Rodman Gilder, Jeannette Gilder, Robert Underwood Johnson, Daniel Frohman, and Harrison B. Hodges were present. The school will be in charge of women teachers, will pay especial attention to the languages, history and arithmetic, will last from one till three o'clock, have a term extending from Sept. 1 till the middle of June, and will be free of charge. The officers of the school are Francis Wilson, founder and president, and Franklin Sargent, director.

WILL OF LOUIS JAMES.

By the will of Louis James, whose death occurred recently, his estate with the exception of \$5,000 is bequeathed to his wife, Alphie James. The \$5,000 is equally divided between his two children by a former marriage. The will was sworn to in Kansas City, Mo., but will be probated in Long Branch, N. J. The amount of the estate is not given. Mr. James carried a \$20,000 life insurance.

ACTRESSES ADMITTED.

The latest to join the Professional Women's Club of Boston are Charlotte Hunt, who opened with her newly formed company yesterday (Monday) at the Majestic Theatre, Boston, and Kathryn Purnell, who for many seasons was seen in stock and at the head of her own company. She is the wife of Mr. Janette, manager of the Globe Theatre, and is established in a cozy home in exclusive Brookline. The club gives a reception and tea "Friday the 13th," at the Lenox in honor of Mrs. W. Desmond Humphreys ("Rita," the novelist), when the actresses in town will be present. Several of the club members are actively interested in the Actors' Fund Fair and have contributed to its supplies. Lily Carthey left town Saturday to assist Lucille La Verne, whose portrait has been done by Nellie Mather Horne, an artist member now in New York, at her studio in Van Dyck Building. The Professional Women's Club has sent over a doll to the Fair, dressed like a typical club woman in Summer attire. It was fitted out by Mrs. Fred Speed, an expert in that line, and goes to the Professional Woman's League booth.

NORA BAYES ENJOINED.

The long-continued suit of Florence Ziegfeld, Jr., against Nora Hayes and Jack Norworth has been decided in favor of Mr. Ziegfeld by Justice O'Gorman, of the Supreme Court. Miss Hayes and her husband, Jack Norworth, were engaged by Mr. Ziegfeld for The Follies of 1909. Their contract has yet to run till November, but they left the Ziegfeld management before the expiration of the contract. Miss Hayes and Jack Norworth claimed that they were virtually engaged them at a joint salary of \$100 a week while in New York and \$500 on the road, and that they left his employ alleging illness. Eva Tanguay succeeded them at a salary of \$1,500. In his decision Justice O'Gorman said:

"This contract, which has been a source of annoyance and pecuniary loss to all concerned, has been caused by the defendants' failure to appreciate the binding obligation imposed by a contract. Their conduct has been entirely without legal justification and in disregard of the letter and the spirit of the provisions of the agreement of April 19, 1909. Their claim that the plaintiff discharged them is not sustained.

The decision carries with it damages against Bayes and Norworth for the difference between their salary and that of Miss Tanguay and the costs of the suit. The damages amount to more than \$10,000. Unless they make an appeal, which they probably will do, they will have to leave The Jolly Bachelors, now at the Broadway Theatre.

PLAYWRIGHT ARRESTED.

George Bronson Howard, author and playwright, who wrote The Only Law in collaboration with Wilson Wixner, was arrested in Baltimore May 3 and given over to the New York authorities, who charge him with jumping a bail bond and carrying a concealed weapon. Howard was arrested last summer charged with assaulting Theodora Gerard, an actress. The charge was dismissed, but another charge was entered against him of carrying a concealed weapon. He was admitted to bail but did not appear for trial.

NABEL TALIAFERRO ILL.

At the close of Friday night's performance of Nabel Taliaferro in The Call of the Cricket Miss Taliaferro collapsed, and the remaining two weeks of her engagement were canceled. Miss Taliaferro is resting in a sanitarium in Danville, N. Y., and is much improved.



Stella Mayhew in Her Palmer-Sage

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STAGE NOTES FROM PARIS

Pierre Berton's Dramatization of Cosmo Hamilton's Novel, A Duke's Son, Proves Interesting—Le Phenix and On Purge Bebe Two Lively Farces—American Girl with Two Voices.

(Special Correspondence of The Mirror.)

Paris, April 29.—Bridge, the new offering at the Theatre Rejane, has its interesting points, but it does not seem likely to captivate Parisian audiences. The play has been adapted from Cosmo Hamilton's novel, "A Duke's Son," by Pierre Berton, the author of Zaza and La Recontre. All the scenes take place in England, the first act at Haneagh, the second on a houseboat on the Thames, the third in London and the fourth in a castle in Kent. This is the first time that a houseboat has been seen on a Parisian stage.

The impecunious Duke of Cheahire has two sons, one a member of the House of Commons, the other an officer. The Duke refuses to pay the debts of the younger son, who accordingly associates with a card sharper in order to earn a living by cheating at bridge. He is caught in the act by his mistress who, however, pardons him and becomes the associate of the swindlers. All are caught by Charlie Smith, a millionaire, who agrees to maintain silence only on condition that the Duke's son yields up to him the woman for a few days. But the elder brother is killed in an automobile accident and the younger, inheriting his fortune, proceeds to live an honest life.

The cast includes the Parisian favorite, Ariette Dorgere, as a young British peeress; Mlle. Lutz, who impersonates a British actress; Marie Laure, Mme. Milher, M. Pingard and Mm. Signoret and Varenne.

Les Yeux qui Changent (The Eyes Which Change), at the des Arts, is a drama taking place in Russia at the beginning of the nineteenth century. The action is simple and the piece interests by its emotion rather than by its theatrical situations. V. Cyril, collaborating with Maurice Crozes, wrote the book.

Le Costard des Epinettes is a comedy, bordering on melodrama, which is being offered at the Vaudeville. It is in three acts, by Tristan Bernard and Alfred Athia. It is a somewhat astonishing play, described as at once unreasonable and delightful. Its reception generally has been favorable. Mlle. Lantelme has the principal role.

Two farces are making good at the Nouveautés. Le Phenix is a three-act play by Raphael Alabregue. As the Phenix of antiquity rose again from its ashes so Dr. Delamere, passing from one amorous intrigue to another, reappears repeatedly under new names. He thus eludes all claims against him and is able to live finally in quiet and comfort. Suzanne Carlix's vivacity and talent are much admired. On Purge Bebe, in one act, by George Feydeau, is on the hilarious order.

The Mouffe has a new triple bill in La Fille a Guillotin (The Guillotine Girl), by Hector Perchmann; Misere Doree (Gilded Misery), by Gabriel Cazeneuve, and Le Mendiant (The Beggar). Packed houses have seen the combination so far and success seems certain.

Xantho continues to draw crowds to the Bouffes-Parisiens and Mme. Cora Laparcerie seems to be making money out of the theatre which is reputed to be the hardest in all Paris to make pay. The bill has been slightly shortened and the change is an improvement.

Dorothy Toye, the Winnipeg, Ont., girl who boasts two voices, leaves the first of May for Vienna. She expects to return to Paris in the fall, after having played also in Berlin and Prague. Miss Toye has been on the stage less than a year, but she seems to be well started toward certain success. Before coming to Europe she filled brief engagements in New York and Boston, refusing contracts for longer terms and an offer to tour the country, because she wanted to come abroad and see the world. She appeared first at the Empire in London, occasionally appearing in private concerts at the

Mansion House and elsewhere. At one of these she was presented by her hearers with a beautifully inscribed silver cup and at another she sang before the King of Portugal, when he was visiting in London. In the last two months she has contributed much to the success of the revue at the Scala, in Paris. She has soprano and tenor voices and sings duets with herself delightfully.

They have their own way of doing things in Paris. A slight panic was caused during a performance at the Opera Comique a few nights ago by some persons who threw ill-scented grenades among the audience. A stampede threatened. The disturbers were discovered in an upper box and were ejected. They were said to belong to a syndicate of theatrical employees who had a grudge against M. Carre, the manager of the Opera Comique.

It has finally been decided that the original French production of Chanteclair is to be taken almost in its entirety from the Porte St. Martin Theatre, Paris, to the Drury Lane Theatre, London. Arthur Collins has concluded arrangements for a season to last at least two weeks, beginning June 27.

Lucien Guitry will appear as the Cock, M. Coquelin as Patou, the Dog, and Mme. Mellot as the Nightingale. Substitutes may have to be found for Mme. Simone, the Hen Pheasant, and M. Gallipaux, the Blackbird, but in all other respects the performances will be identical with those given here. Many persons will welcome the production in the French, as fears have been expressed that an effective stage play could hardly be made in an English adaptation of Rodand's latest work.

Barrasford's Paris Alhambra will have a complete new programme in May. With the close of the present month ends the engagement of Tschernoff's performing animals, Max Tourbillon, Hooce and Pauly and the Wolowsky troupe.

A "clownesque" revue by M. Trebla is drawing good houses to the Nouveau Cirque. This house has been gaining in favor in the last few months and is winning back its former brilliancy. The gala Thursday night performances at the Bullier Nouveau are proving popular.

Luna Park has just opened with a good bill and promise of a successful season.

SHELL.

Gossip of the Town.

Ethel Browning, whose absence from the stage was commented upon as a regrettable fact by some of the critics in their reviews of Love's Understudy, has been devoting herself to the study of singing for the past year under Madame Lieta von Elaner. It was expected that her reappearance before the New York public would be in a musical production, but her success in Love's Understudy and its immediate booking has postponed that event.

A fine of \$20 was imposed on Maurice Campbell for exposing indecent posters in connection with his production of Where There's a Will. The case was heard before Magistrate Tighe, of the Adams Street Court, Brooklyn, May 4.

George A. Dickson, manager of Lillian Buckingham and company in the comedy-drama The Stampede, by Cecil B. De Mille, author of Strongheart and several other successful plays, has arranged with Charles A. Burt to book the attraction to the Pacific Coast and return.

A story is being circulated here by friends of Julian Eltinge, the female impersonator, to this effect: While in Cincinnati a few weeks ago he found himself on the same bill with James J. Corbett, the ex-pugilist. Hearing the latter protest that he was getting rusty from lack of sparring practice, Eltinge challenged him to a bout. They met the fol-

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lowing day in a gymnasium, and before the five rounds were over Eltinge had landed a sound whack on the pugilist's right eye, although it cost him two pounds of his weight to hold out that long.

Ontario friends have heard with pleasure of the success of Douglas Paterson, formerly dramatic editor of the Toronto News, and now playing a good part in The Lily at the Belasco-Stuyvesant Theatre, New York. Mr. Paterson began his career at an early age, and after a beneficial schooling under Henry Miller, took out companies in The Three Little Maids and The Bonnie Brier Bush.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

Elisian Grove opened April 24 at Tucson, Ariz., under management of E. Drachman. Manna Land, by the Majestic Musical Comedy company, was the opening bill, and the company scored a big hit to S. R. O. business at each performance.

Freedy Park, Newport, R. I., will open early in June, under management of M. H. Shedy.

Rocky Spring Park, at Lancaster, Pa., will open June 27, with the Metropolitan Comic Opera company.

In spite of adverse weather conditions Forest Park, Kansas City, Mo., first open April 25-30 and on the warmer days and nights business was very satisfactory for so early in the year. Standard's Band, vaudeville and many other attractions were well received.

Negotiations have been closed between W. H. Watkins, president of the Indianapolis Athletic Association, and the recently organized Indianapolis Hippodrome Company for the use of Washington Park, Indianapolis, Ind., for high-class summer vaudeville and big and novel circus acts, the hippodrome attractions to be booked through a chain of ball parks in the larger cities. John P. Harris, of Pittsburgh, is president of the company, and H. M. Elmer, of Cincinnati, secretary. Associated in the project are M. O. Anderson, of New York; Harry Davis, of Pittsburgh; Garry Herrmann, of Cincinnati; Frank Tate, of St. Louis, and others. The series of hippodromes will include the National League grounds in Pittsburgh and Cincinnati; Washington Park, Indianapolis, and the ball parks of St. Louis, Boston, Philadelphia, Chicago and other cities, making possible a chain of parks large enough to offer new attractions each week during the summer. The season here will open about June 1.

Manie Beach Park, formerly Altro Park, at Albany, N. Y., opens May 28, under the management of J. J. Carlin, who so successfully conducted this resort last season. Roberta Opera company is booked for opening week. The United Booking Office will supply the attractions. The Electric Park, Albany, N. Y., opens May 30, and will be under the direction of Thomas J. Mulcahy, Frank Melville, of New York city, as for the past several seasons, will continue to do the bookings. Chadwick Park, Albany, N. Y., with the American Hippodrome Company as lessees, inaugurates the season June 20, and has an especially fine line of attractions to offer for the summer months. Fountain Park, at Louisville, Ky.,

opened May 1 to record breaking business, with a free gate and many novelties in open-air attractions; also with an excellent bill at the pavilion.

Proctor's Airdome at the West End, Albany, N. Y., opened April 30 to big business.

President F. H. Hallam, of the Washington (Pa.) Airdome company, returned from Belleville, Ill., May 2, and is preparing the Washington Airdome for opening on May 30. This company's circuit now includes six towns.

Kearney, Neb., is soon to have an airdome. J. F. Saup, of the Opera House, will be sole owner and manager.

F. F. Linton opened the Clifton Airdome at Tucson, Ariz., on May 2 with Roosevelt in Africa pictures.

The Star, at McAlester, Okla., opened May 9 with William A. Duncan's company. This airdome is under management of G. B. Estes.

THE RECORD OF DEATHS.

Frederick Schwartz, business-manager for Howard Thurston, the magician, the past three seasons, died April 10. He became ill in Toronto, went home at once and entered the German Hospital, Philadelphia. Here his condition was not considered serious, but an unaccountable change for the worse occurring, an immediate operation was deemed necessary, which resulted fatally, revealing the cause of his trouble to be cancer of the liver. Although suffering since Christmas, he left the Thurston company only ten days before his death. He was born in Lewisburg, Pa., Aug. 10, 1868. His first managerial venture was in starring Ollie Redpath. Then he was manager for Marguerite St. John, for Running Wild, Orson Clifford's Avenge, Madeline Merti in From From, and The Story of a Kiss. In August, 1904, he produced his own play, Thou Shalt Not Kill, at the Grand Opera House, Philadelphia, which had several successful seasons. This was followed by Not Like Other Girls, One of the Many, and The Boy Scout, which ran successfully two seasons. After a tour of Mexico with the Tavery Grand Opera company, Mr. Schwartz's health failed, and he entered the publishing business. For several years he published "The Home Visitor," "Woman's Ideas," and "The Ladies' Home Companion," all of which were highly successful. At the same time he conducted a chemical business, introducing Doree Tablets to the dyspeptic public. His health breaking again he spent seven months in the German Hospital. This was followed by his record breaking trip around the world, when he lowered the record to fifty-four days, seven hours, twenty minutes. This trip seemed to give him a new hold on life, and he again entered the theatrical profession, managing Mildred and Harry Le Clair, then Adelaide Thurston, and finally Howard Thurston, the magician. In interment was in Monument Cemetery, Philadelphia. He is survived by his father and two sisters.

Eugene A. Kieckhefer, for the past fourteen years musical director of the Hamilton's Runherba company, died at his home in Chicago, April 30.

John M. Barron, an actor and manager, who at one time was manager of McVicker's Theatre, Chicago, died in Baltimore, May 8.

Colin S. Kavan died May 8 in Denver, Colo. He was the president of the Hayes Costume Company and for many years associated with J. C. Dink, of Daily's Theatre. He was a member of the Elks.

Emma A. Ricard, mother of Amy Ricard, died in New York, May 1.

THE ACTORS' SOCIETY

PREPARATIONS ARE COMPLETED FOR THE ACTORS' FUND FAIR.

This Organization Will Have Much Success in Its Share—Harriet Brent in Vaudeville—Menefee Johnston to Stay with Robert Edison—James K. Hackett Closes Season.

The Actors' Fund Fair opened at the Seventh Regiment Armory, Monday, May 9, in a spectacular manner. All theatrical organizations are represented and each are striving to work hardest for the great and glorious cause. Among the leading organizations to take part is the Actors' Society of America, who under the chairmanship of Mrs. Felix Morris, have charge of the following departments:

The restaurant, which is divided into two parts, a Cafe Chantant for patrons of the Fair and a "Mezz Room," where a Table d'hôte is served to the workers of the fair. A billiard room, bowling alley, ride range, a dancing hall and a booth on the main floor which is modeled like a theatrical dressing room. This booth is under the direction of the Three Arts Club.

A great reception was given to President Taft who officially opened the Fair. On Monday afternoon the president visited the various booths and attractions accompanied by the officials of the fair and reached the Actors' Society Department about 5.30, where arrangements had been made to receive him. David Bispham sang in the Cafe Chantant and Willis Holt Wakeland played. The president enjoyed the entertainment immensely. Other attractions for the week in the Cafe Chantant include Hubert Wilke and Hyman Meyer and many other prominent singers and musicians of various accomplishments.

Buffalo Bill was a great attraction in the dance hall. Dancing features from Madison Square Garden actually transformed this department into a miniature Wild West show. Friday the thirtieth, afternoon and evening, the Actors' Society have charge of the theatre where a magnificent programme has been arranged by Mrs. Felix Morris and Edgar Allen Wolf. This programme includes Carlotta Nillon, Sydney Drew, Frank Moulton, Walter Percival, Carl Hammerman, Percival Knight, Minnie Dupree, Andrew Mack and many other prominent professionals.

In the corridor leading to the Cafe Chantant is a Bargain Counter under the chairmanship of Lucille LaVerne, where everything from a package of soap to a Paris gown can be bought at a bargain.

One afternoon this week in the dance hall Donald Brian will dance with Marguerite Clark and also will raffle a dance, dancing with the person who draws the lucky number. As can be seen the Actors' Society department is a very large feature of the Bazaar. The manner in which the members of the society have taken hold and worked is very gratifying.

We have just received announcement of the birth of a little girl to Mr. and Mrs. Daniel Haplen. Our heartfelt congratulations, Dan.

Harriet Brent has been engaged by well-known vaudeville producers and will work in congenial and well-suited parts. Ethel Dowling will recently played with Margaret Anglin in The Awakening of Helene Ritchie has been engaged by Mary Mannerling. Frank C. Burton is re-engaged by Wagners and Kemper to play Captain Williams in Paid in Full, this making his third season in the part.

Mark Harrison, who is playing with The Great Divide company, reports a very successful and pleasant season.

Roland Osborne, manager of the Montana company informs us that when his company closes on or about July 23, he will have had a season of forty-eight consecutive weeks. This, for a melodramatic attraction, is certainly a record. They close in July only to open again early in August in the same play. Since has just reached us of the wedding of Frank Darion. The announcement states that the wedding took place Monday, May 2, Dorothy Dalton is the bride.

Menefee Johnston, who has been playing with Robert Edison in A Man's Man company, has been re-engaged for where the Trail Division, playing the lead in support of Robert Edison. The play opens next Monday in Boston, under the management of Henry B. Harris. Frederick Watson is also a member of the Robert Edison company.

Alfred Fisher reports a pleasant and successful tour with McIntyre and Heath. His daughter, Katherine Fisher, has entirely recovered her health and will resume her professional duties next season. They will spend the summer at their home on Staten Island.

The tour of Monsieur Beaucaire, in which Jas. K. Hackett has been starring, came to a close Saturday night, May 7, in Boston, Mass.

SOUTH CAROLINA FAIRS.

Among the fairs scheduled for 1910, to be held in the State of South Carolina, are the following: Spartanburg County Fair, John Wood, secretary, Spartanburg, S. C. (date not fixed). First Annual Horse Show, May 24, 25, Spartanburg, S. C. (date not fixed). Marlboro County Association, C. E. Crombie, secretary, Bennettsville, S. C. in November. The Lexington County Fair, Oct. 25-27, S. B. George, secretary, Lexington, S. C. Tri-County Fair, J. W. McCarthy, secretary, Batesburg, S. C. (date not fixed). The State Fair, Oct. 31-Nov. 4, D. B. Hild, secretary, Columbia, S. C. Columbia County Fair, S. H. Walter, secretary, S. O. G. O. Brown, president, W. W. Smock, secretary, South Atlantic Corn Exposition, Columbia, S. C. Dec. 8-11; A. D. Hudson, president, Newberry, S. C.

A FINE CATALOGUE.

Musical readers will find a perusal of Samuel French's New Descriptive Catalogue of Plays very useful in furnishing their memory as to old and extending their knowledge of new plays. Many of the best modern plays are distinguished by high literary ability, and every one who takes a sincere interest in dramatic matters should make it a rule to read a good new play at least once a month. A glance through French's Catalogue will convince them that there is mental food for them for years. Samuel French's new address is 28 West Thirty-eighth Street, New York city.

ON THE CHICAGO RIALTO

Aborn Company Opens in Madame Butterfly—Savage Revives The Gay Hussars—Adole Ritchie in Vaudeville—Changes in Cast of The Third Degree.

(Special to The Mirror.)

CHICAGO, May 9.—Still Chicago holds its own as a city of music lovers; for, with but a week's respite from grand opera by the Metropolitan company in Italian, French, and German at the Auditorium, it turns enthusiastically to grand opera in English by the Aborn company at McVickers'. Last night the popular playhouse was crowded by those who had assembled to greet the singers who use the vernacular in presenting their first offering, Madame Butterfly, by Puccini. If the size of the audience and the heartiness of the applause may be accepted as authoritative criticism, there can be no question as to the initial success of the engagement. Popular prices prevail, and grand opera, well staged and well sung, with \$1 as the price of the most expensive ticket, may certainly be regarded as the best musical bargain as yet offered to Chicago. It is gratifying to be able to record an emphatic success on the part of the Aborn company. More extended comment, embracing mention of the individual work of the singers, will be made next week.

Music also made the Chicago Opera House brilliant last night, when Henry W. Savage's sumptuous offering of The Gay Hussars was greeted by the gay humors of the appreciative audience assembled. It is a gorgeous musical offering, full of glitter and so, and is presented by a company of "one hundred—count 'em," as Jack Haverly used to say. What Mr. Savage has done to the musical affair in the way of dressing and mounting it is equalled only by what the affair itself has done for Mr. Savage in giving him the material with which to work. Detail next week.

Sothorn and Marlowe continued their second week to capacity houses. They certainly had a remarkable week. The audience was good to them, and—well, they were pretty good to Shakespeare.

Last week was the closing one of Henry Miller and Her Husband's Wife at the Illinois; of Walker Whitehead and The Meeting Put at McVickers'; of Alvin Wo Wobant, Dot at Chicago; and A Gentleman from Mississippi at the Grand.

Charles Klein's strong play, The Third Degree, returns to the Illinois again to-night; Mabel Hite and A Certain Party move over to the Princeton; and The Awakening of Helene Ritchie, which was at the Garrick; Go West, Young Woman, comes to the Grand, and As Told in the Hills comes to the People's.

Something has been doing at Powers' Theatre, while it has been closed since the engagement of A Harvest Moon Not only are the changes to be installed to-night, on the reopening with Is Matrimony a Failure? in the box office and as ushers, but the playhouse has been redecorated in white and gold—the boxes, the proscenium arch and the face of the balcony having been painted in bright white, and the walls beneath the balcony in white, the red being almost entirely obliterated.

Adole Ritchie has been out of the cast of The Girl in the Taxi for two or three nights, her place being taken by Gertrude Millington, to get in trim for her Boston engagement, which begins to-night. Miss Ritchie goes on in vaudeville at the Majestic this week.

Walker Whitehead started yesterday morning on an automobile ride to New York, accompanied by Mrs. Whitehead, who came on from New York a few days ago for the purpose of taking the trip with him.

Walter Hackett, who will be remembered as the author of The Invader and of The Regeneration when he was a newspaper man in Chicago, played in the limelight again last night when the play of Get Rich with Emily was put on at the Cort. Its original name was Have You to Declare? It is largely an adaptation from a clever vaudeville sketch from the French stage, by Pierre Veber and Maurice Hennequin. It is announced to be in the lively class which seems to have thrown its mantle over the Cort. More anon.

By some blunder it has been announced that Anna Morgan, an eminent instructor in athletics in Chicago, was the author of When Two Write History, to be given at the Lyric for a fortnight, beginning to-night, but that lady rises and remains adamant (ill counted), and denies the sort impeachment. It meanwhile being stated that the authorship should be ascribed to Agnes Bangs Morgan, of New York. Meanwhile the first Morgan can take her seat, and it remains to be seen what is to be done with the New York Morgan.

My Cinderella Girl, which is now in its third month at the Whitney, is, as has been stated, a funny farce, and now that it has been turned into what may be termed a musical comedy or an opera, it is in a new light. The music is by William Frederick Paterson, composer of the Mayor of Tokio, and some of the song hits in it are "My Cinderella Girl," "Now and Then" and "Put It Over the Pan, Pat McCann," the latter being a rousing baseball song, in which the audience join.

Harry Powers, of Powers' Theatre, "has it in" for the ticket speculators, and has hit upon the best way to discourage them. He announces that hereafter there will be no "come back" from the scalpers. If a ticket is bought by a speculator, and he cannot induce a prospective theatregoer to take it off his hands, it will be a dead loss to him. This plan looks good and will be appreciated by the public.

Ruth Shepley, the actress of the elder daughter in A Gentleman from Mississippi, may consider herself promoted when Go West, Young Woman is produced next week at the Grand Opera House, as she will play the role written by the author with Grace George in mind.

Anne Sutherland, who is appearing in Is Matrimony a Failure? is desirous of becoming a dramatic author, and at the close of the present season will retire from the stage for that purpose.

The bills this week: Mary Mannerling in A Man's World; Illinois, The Third Degree; Studebaker, The Echo; Colonial, Madame Sherry; Grand Opera House, A Gentleman from Mississippi; Cort, Get Rich with Emily; Rialto, The Uptight; McVickers', Aborn Opera company; Olympia, The Fortune Hunter; Princess, Mabel Hite in A Certain Party; Lyric, When Two Write History; Whitney, William Norris in My Cinderella Girl; Chicago Opera House, The Gay Hussars; Academy, Theima; Powers' Theatre, Is Matrimony a Failure.

urel: Majestic, Arnold Daly in Bernard Shaw's How She Lied to Her Husband, Adole Ritchie and others in vaudeville; People's, The Cow Puncher; National, Port of Missing Men; Crown, Roadside of Red Gate; American Music Hall, vaudeville.

In addition to Helen Ware, The Third Degree will have in its cast James Seely and Malcolm Duncan as the lawyer and the young husband, who appeared therein during the latter part of the recent engagement at the Illinois, succeeding Edmund Breece and Wallace Edgerton.

George Samuels has gone to Butte, to assume management of Colonel Sutton's enterprises. Reine Davies (Mrs. George W. Lederer) is featured at the American Music Hall this week. Elsie Herbert, who appeared last night at the Belmont in Madame Sherry, is a relative of Victor Herbert, and succeeded Mabel Hite in A Knight for a Day when that production took to the road.

Lulu Glaser has closed the season in Just One of the Boys, and is getting acquainted with her husband in Chicago, who is appearing in Madame Sherry.

Frederick Julian, the esteemed veteran, will shortly take up the role of David Harum, appearing at the National Theatre in that part during the week of May 15.

Mrs. Patrick Campbell appears at the Majestic again for the week of May 15, when she will present for the first time on any stage a playlet by her son, Alan Campbell, entitled The Ambassador's Wife.

Mrs. Annie Vennemann, who plays the Siring of the Dove with Richard Carlisle, made her first appearance on the stage in Sydney, Australia, May 5, 1848, and her associates at the Studebaker, on the return of that date, celebrated the anniversary by tendering her a "homage" during the week of May 15. The play, which was attended liberally by the professional admirers as well as professional, it was a most delightful affair. 'Twas was a feature, and so were flowers amid the general congratulations.

OTIS COLBURN.

WASHINGTON.

New Vaudeville Theatre Leased by P. B. Chase—Summer Season's Openings.

WASHINGTON, May 9.—The operative presentations at the New Theatre and the second season of the Columbia Players' Summer Stock, at the Columbia Theatre, opened most auspiciously during the past week. The Aborn production of the opera comique, Mabel Hite, was a complete success, and the talented company, the continued excellent attendance of the week. The Columbia Players again entered into their own with a company entirely new and foreign to the Columbia Theatre clientele. Brewster's Millions was again an all-round capable performance, with business extremely large, the theatre being sold out at every performance and patrons turned away at the Saturday matinee.

The Aborn's second week at the National is devoted to the presentation of the John Philip Sousa and Charles Klein's comic opera, Captain, which wins a big audience's hearty approval as a performance of sterling strength and musical excellence. A new company of principals appear in the leading role, notably the popular comedian, Robert Latt, as Don Medeiros; Sel Seidenman as Pecos; Harry Lieberman as Casarzo; John B. Phillips as Hernandez; Eugene Francis as General Heriberto; Ralph Nichols as Nevada; C. W. Phillips as Montana; Ada Monte (last week's leading success as Miss in Miss Medeiros) as Isabel; Hattie Arnold as Princess Marchand; and the talented Carrie Reynolds as Estrella. Next week, King Rodo.

Clyde Fitch's charming comedy adaptation, Girls, is the second week's bill offered by the Columbia Players, which is given an enjoyable interpretation before a crowded house, a benefit performance for the Platts Printing Union. The company was well cast, the leading parts being in the hands of Beale Toner as Pamela Gordon, Edna Hall Smith as Kate West, Phyllis Sherwood as Violet Lansdowne, Emmelle Melville as Lucille Purcell, Grace Sherwood as Mrs. Bennett, Walter Wilson as Mr. Sprague and Paul McAllister as Edgar Holt. Next week, The New York Idea.

The regular season of the Academy of Music comes to a close this week, with Graustark as the attraction. A very acceptable company, headed by Isabel MacGibbon, Maurice S. Briere, Jr., and H. Lewis, presents the George Harry McCutcheon romantic and thrilling story with commendable ability. Next week an indefinite season of vaudeville will be inaugurated, with three performances daily.

A new theatre is announced for Washington, the location being the property on Fifteenth street, corner of G, fronting the United States Treasury Department, now occupied by the Riggs Hotel and Old Citizens' National Bank, owned by the Riggs Realty Company, who will erect a theatre and office building on the site to cost in the neighborhood of \$200,000. Plympton B. Chase, manager of Chase's Theatre, makes an announcement that he has taken a lease on the proposed theatrical property for twenty years. With the coming erection of Mr. Chase's new new vaudeville theatre on the corner of Thirteenth street and Pennsylvania Avenue, and his undisturbed occupancy of his present amusement quarters for the next four years, by a recent decision of the U. S. Treasury Department, although the property has been acquired and is owned by the Government, this will place Mr. Chase in the enviable position of operating three Washington theatres possibly in the near future.

Locals will occupy the Bolosco the first half of the week. The New Theatre company, commencing Thursday, will complete the week. The plays to be given—arranged for the four-performance season, are Twelfth Night, Don and Sister Beatrice, A Winter's Tale, and The Nigger. Next week, opening of the Bolosco Summer season with the Ben Greet Players. The circus and the Barrow and Bailey aerials, which will be given—arranged for the four-performance season, are Twelfth Night, Don and Sister Beatrice, A Winter's Tale, and The Nigger. Next week, opening of the Bolosco Summer season with the Ben Greet Players. The circus and the Barrow and Bailey aerials, which will be given—arranged for the four-performance season, are Twelfth Night, Don and Sister Beatrice, A Winter's Tale, and The Nigger. Next week, opening of the Bolosco Summer season with the Ben Greet Players. 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IN THE BOSTON THEATRES

The Summer Season Opens—Mrs. Fiske's Contribution to Charity—Lotta Crabtree Has Another Theatre—Benton's Stage Chat.

(Special to The Mirror.)

Boston, May 9.—Boston's Summer season opened to-night. That date was positively fixed with the inauguration of the stock company season at the Majestic, which marked the date whether the weather was summery or not. The new company which made its bow to-night was especially interesting in one respect—it served to show Charlotte Hunt as a manager. Hereafter she had been known only as an actress in the city of her home, but her steady advancement had appeared to all and there were staunch advisers who had watched her from the days when she became leading lady, even advancing to the Shakespearean characters. Without the slightest hesitation she took up the executive work of managing the organization for the summer, went on to New York, picked out the company—and it is a good one—and did everything that could be expected, with the same frown of a veteran. She chose the Blue House to open her Summer season, and there are to be frequent changes of bill throughout the Summer.

Miss Harrymore came to the Hollis to-night and gave the house what is in all probability the most fashionable event of the season. She was well received when she opened there in Miss Channel, and the piece scored one of the marked hits of the year. The play is strong in every way, and the character which Miss Harrymore has different from any that she has ever played, was most absorbing. The cast with her is admirable.

The girl in the Taxi, at the Tremont, opened to a big house and proved quite as lively as it was in Chicago. The future of the engagement would seem to indicate that the piece would stay until far in the hot weather. The cast is changed a bit from Chicago, but is an admirable one. Carter de Haven has the chief part, and with him are Joseph Millward, Max Freeman, Frederick Bond, John Glendon, and others.

The Colonial is closed to-night. Bright Eyes had been booked, but the illness of one of the leading members caused it to cancel, but fortunately Robert Edson had his new play nearly ready and with one dress rehearsal to-night will open to-morrow with Where the Trail Divides.

John Craig's Stock company at the Castle Square has hit the bull's-eye another time with The Country Fair, and the big business has caused an extension of the production for a second week. Mr. Craig therefore gets a double vacation for himself, but Mary Young works overtime and Donald Meek again establishes his popularity.

William Faversham is in the second and last week of his engagement at the new Shubert with the production of Herod, which is a bit heavy for this time of the year, but it is so admirably acted that it commands the greatest attraction. Mr. Faversham is more effective than ever, and the production is rich and as satisfactory as Frank Willstach's adjectives.

The Man from Home starts on its nineteenth week at the Park to-night, and will pass its one hundredth and fiftieth performance mark before the week is over. That gives William the record at that house in recent years, and the prospects are that the engagement will continue for weeks to come with equal popularity.

The new bill of the week at the Back Bay Opera House shows the Aborn singers in a production which has a healthy comparison with Henry Russell's song birds, for they have never tried The Bohemian Girl. Its reception in Boston is never in doubt, especially when, as on this occasion, Jane K. Murray is especially engaged for the production.

It is a new bill, and the cleverness of this comedy draws just as well as it did when the piece was first given here last Fall. Clifton Crawford is just in his element, and all the other favorites renew their original success.

Grand Opera House takes a bit of color for the week, and gives a series of attraction different from anything that it has had in a long time. Black Pearl is the star, and the musical features of the production are especially strong. This ends the season at the house.

At the Country Club heads the list at Keith's this week, with Tom Nawn, Willette Whitaker, Minnie M. Clair, and others in the bill.

Black Beauty in tabloid form is at the American Music Hall, with Cliff Gordon and Harlowe also in the bill.

For burlesque features the Howard Athenaeum this week has The Tiger Lilies, and at the Casino The Merry Whirl holds the stage.

Lotta has another Washington Street theatre, just opened, called the Savor, right beside the older Park, which it almost overshadows by its bright entrance. It is only a picture house, so that the rivalry ends there, but it has opened its career under most auspicious circumstances. It occupies a part of the space which Hotel Cecil had on the street front.

Mrs. Fiske did a most gracious thing for the second and last week of her engagement at the Hollis, and gave the two chief features for the Annual Recorders' League benefit.

It was an exceedingly interesting and well balanced bill that Manager Moore offered at the Temple 2-8. McConnell and Stimson presented their Stormy Hour (in twenty minutes), Albert Hole proved to be a marvelous boy soprano, and the remaining honors were equally divided between Gus Edwards' School Boys and Girls, Harry de Coo, Duncan's Scotch colliers, Crouch and Welch, Dale and Boyie, and the Musical McGregors.

Manager Ward offered the Golden Crook burlesque aggregation at the Gaiety Theatre 1-7, and announces the Girls from Hannover for next week. Mr. Ward is still successfully catering to the feminine patronage, especially at the matinees.

A lively burlesque gathering under the caption of Jolly Girls was seen at the Avenue 1-7, and Zillah was an added feature. Next week, Vaughan Glaser and his co. offered The Man on the Box 1-7. Next week, Old Heidelberg, The Favored Players are playing a stock on engagement at the Lafayette, offering this week The Slave Girl.

for the Summer season of comic opera at the Castle Square.

Alice Johnson, of The Man from Home, is to be one of a party of four to see the Fanciful Play at Oberammergau the first Sunday in August.

James R. Keen, treasurer, and Frank Canley, ticket agent, at the Colonial, were scheduled for their annual benefit on the first night of Bright Eyes, but the cancellation looked dubious. However, the transfer was made to the opening night of Where the Trail Divides to-morrow.

There was much speculation in regard to Mrs. W. B. Butler's annual May Festival at Mechanics Building, for the managers had interrupted while a single youngster in a drama was prohibited. They also thought it a bit strange that a child could be permitted with the new theatre, but other companies had to look about for a dwarf or have grotesque effects of average.

Raymond Hitchcock closed his season with The Man Who Owns Broadway with the big engagement at the Tremont.

John D. Leddingwell is in town for his second visit of the season—first with Israel, and now with Miss Channel.

Norumbega Park is going to open its season May 23, with its new open-air theatre all completed for the Summer.

Robert Edson and his wife are at the Brookline home of her father, Lin Boyd Carter, the novelist, while here for the Boston engagement.

J. BENTON.

PORTLAND, ORE.

Izetta Jewell a Prime Favorite Here—The Baker Stock Company Reopens.

Otis Skinner appeared at the Bungalow for three nights and a matinee, opening April 25 in Your Humble Servant to packed business at every performance, which, in conjunction with his own high standing, was due to the immense popularity of Izetta Jewell, his leading woman, who, for the past two seasons was leading woman with George L. Baker's Stock co., and had a host of friends in this city. The engagement in Portland was surely as much Miss Jewell's as it was Mr. Skinner's, and that gentlemanly star gracefully permitted her to share honors with himself, which increased the admiration of the theatregoers in this city, have for him. The Bungalow was dark the rest of the week. Henry Woodruff opens a four nights' engagement 1 in The Prince of To-night. David Higgins in His Last Dollar 4-6.

The always popular tuncful musical comedy The Gingerbread Man was the attraction at the Baker 24-30. Although this is its third visit to Portland the standard has not dropped one whit, and the public was quick to appreciate the fact. The attraction played to immense business all week. Wallace Heiston in the title role and others who shared the especially strong success. The show was given by Y. M. I. at the Valencia 3 and 4, and Emma Goldman lectured on the drama 26; the play selected was Strife.

Damon and Pythias was performed at the Valencia 27 by the Phoenix Lodge. The Knights of Pythias.

The Portland Theatre will open May 1 with the National Opera co., which has been playing at the Alhambra in Seattle. The cast contains the names of many well-known people, and the opening opera will be Boccaccio. The co. announces a two weeks' engagement.

The press and theatregoers are all talking about the reported disruption in relations between John Cort, who controls Baker, Bungalow, and Hollis theatres, in this city, and K. and E., and wondering what the situation will bring forth.

The old drama Uncle Tom's Cabin was the offering by the Athon Stock co. at the Lyric 24-30. As Uncle Tom, Robert Athon was acceptable, as was Elsie Johnson in the part of Eva. The Two Orphans 1. JOHN F. LOGAN.

DETROIT.

Evelyn Riley Made Most of Her Opportunity—Good Bill at the Temple.

Frances Starr in The Rastest Way played a very successful week's engagement at the Garlick 2-7. Canable support was offered by Edward H. Robins, Joseph Kilgus, and Beatrice Sampson in the masculine roles, and William Morgan and Violet Hand in the parts formerly acted by Laura Nelson Hall and Emma Dunn.

The Goddess of Liberty held the boards at the Opera House 2-7. Owing to an attack of appendicitis, Sallie Fisher is out of the cast temporarily and Evelyn Riley is taking her place in an acceptable manner. Next week, Kiske Janis.

It was an exceedingly interesting and well balanced bill that Manager Moore offered at the Temple 2-8. McConnell and Stimson presented their Stormy Hour (in twenty minutes), Albert Hole proved to be a marvelous boy soprano, and the remaining honors were equally divided between Gus Edwards' School Boys and Girls, Harry de Coo, Duncan's Scotch colliers, Crouch and Welch, Dale and Boyie, and the Musical McGregors.

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ELYP A. MARONI.

SAN FRANCISCO.

Excellent Attendance and Good Offerings An Unprecedented Advance Sale for Maude Adams—Plans for Outdoor Pleasures.

At the Columbia the Lombardi Opera co. finished a two weeks' stay, ending 1, in excellent business, with much satisfaction and pleasure to the patrons, and on the evening of 2 Grace George, very much admired, opened to a full house in A Woman's Way. The play was well received and the star was much applauded. Mr. Brady is on his way to San Francisco to stage for his wife, Grace George. During her second week, the play entitled Husband, it will be given, but one performance. At the Van Ness The Thief was offered for the first time April 24 by Herbert Kealey and Edna Shannon. A very large house attended the opening and good houses have been the rule during the engagement. These stars have been with us often before and have always been favorably received.

At the Alcazar Merely Mary Ann scored a big success as interpreted by the two stars, Evelyn Vaughan and John Pace. Good business rewarded the excellent production. Just out of Chicago was staged 2 and pleased a large first-night audience.

The Princess is doing its quota of business with a performance consisting mostly of playlets being well received. Edwin T. Emery is still retained with his co. of players and for the week ending 9 will offer The Game of Love, succeeding an abridged edition of The Bells. Hugh Emmett and Mildred Emmett are giving An Evening at Home.

Twelfth Night was offered evening of 50 at the Valencia by students of the Polytechnic High School to their friends.

On May 1 Maude Adams gave her farewell dance performance at the Garlick.

Ye Knights and Maydes of Comedie will give their annual performance of When the Spirit Spoke, at the Novelty 15.

It is said that Maude Adams will probably come to San Francisco in December, and April 24 saw the farewell performance of the Flonsey Quartette.

Damon with his orchestra and a noted quartette of singers will be heard at the Garlick Theatre at Berkeley on 7 and at the Garlick the day after.

James Trebble will be heard here in concert 16, and Dr. Wallner, who made such a success last year, will be heard on evening of 1 in San Francisco at the Valencia, also on 6 and 8, while the Greek Theatre will have the pleasure of this classic interpreter of song on afternoon of 3.

Fred Belasco and his stage-manager, Mr. Butler, and his wife, Adele Belasco, are now in New York, but hope to return shortly.

Holmes Berlin was rehearsed 37 with the same pleasure as the other talks.

The Valencia 3 and 4, and Emma Goldman lectured on the drama 26; the play selected was Strife. Damon and Pythias was performed at the Valencia 27 by the Phoenix Lodge. The Knights of Pythias.

A. T. BARNETT.

LOS ANGELES.

Record-Breaking Attendance at the Majestic—Walter McCullough Made Big Hit.

Grace George in A Woman's Way was the attraction at the Mason April 25-30, pleasing large houses for the week. Miss George has a splendid vehicle in which to display her talents and surrounded as she was with a very satisfactory support, this comedy of modern life proved excellent entertainment. May Johnson in The Rejuvenation of Aunt Mary 2-7, with Maude Adams in What Every Woman Knows 10-14.

Brewster's Millions is the bill now on at the Burbank and The Price, a new play by Broadhurst, is running at the Belasco.

The Rich Mr. Hoxgenheimer finished the third week of its run at the Majestic 30; Kolb and Hill have a great co. with them this season and are nightly breaking the record for musical production runs in this city. A combination of The Mustard King, The College Widow, and The Music Master will be the bill for 1-7, and seats have been sold for days in advance.

The Hartman co. in George Washington, Jr., has been greeted by packed houses at every performance, and no wonder, when one considers what he gets for his money; a capital co. well costumed, pretty girls, good stars, and well dressed stage. Robin Hood will be sung 1-7, and in this opera Georgianna Strauss will make her reappearance singing the role of Alan-a-Dale.

Hortense Nielsen and her excellent co. scored for attendance and production in David Garlick at the Nielsen Theatre 24-30. The Little Minister will be the attraction at this house 1-7.

Walter McCullough, the well-known stock leading man, has just finished three consecutive weeks at the Orpheum, in which he made a tremendous hit in his comedy scene from The Bells.

DON W. CARLTON.

CLEVELAND.

New Stock Company for the Euclid Garden Theatre—The Week's Attractions.

Genee, surrounded by a fine co. and in a beautifully staged play, The Silver Star, danced herself into favor at the Euclid Avenue Opera House 2-7. Margaret Anglin 9-14.

The Belle of Brittany, with Frank Daniels, was the attraction at the Colonial Theatre 2-7. Max Falkenberg, manager of the Euclid Garden Theatre, has engaged a strong co. to open the season 9-14 with Clyde Fitch's comedy Girl. The co. includes Lillian Kemble, Charles Mackay, Alida Cortez, Beatrice Nichols, Thomas McLarnie, Inez Goldsmith, Clarice Colwell, and Wednesday Newell.

Prince Chan was the bill at the Lyceum 2-7. The Virginian 9-14.

Lena Rivers was presented by the Holden co. at the Cleveland Theatre 2-7. Thorns and Orange Blossoms 9-14. WILLIAM ORANTON.

TOLEDO.

Frances Starr Drew One of Season's Largest Houses—Lyceum Stock Pleased.

At the Valentine Frances Starr played The Rastest Way April 30 to one of the largest houses of the season.

The Lyceum Stock co. in The Girl with the Green Eyes 1-6 opened to capacity houses. The Road to Yesterday 3-14.

For the second time this season the Rastest Sanitary Burlesque co. appeared at the Emire 1-7.

E. M. HERR.

SALT LAKE CITY.

An Unprecedented Advance Sale for Maude Adams—Plans for Outdoor Pleasures.

At the Salt Lake Theatre, the advance sale for Maude Adams has been so large as to be practically total. Besides the four performances originally booked, Miss Adams has consented to give a matinee 6 for the benefit of the Orphan Home of this city for her birth. Seats for this have also been sold out. Prices high on all the engagement, and tickets are selling at twice their face value. The line began to form at five o'clock on the day before the box office opened. Only four tickets were sold to any one person in the line.

At the Colonial, Edwin Williams and Victory Bateman, with a good co., presented As the Sun Went Down entire week of 25, to light business. This thrilling Western drama, which the village at last is bitten (presumably by death) by a venomous snake that is kept as a pet by the little girl of the play, does not appeal to all classes of the community, and happily for everybody is rapidly being relegated to the moving picture form of entertainment. Dorothy Morton in The Widow Jones 1-7.

The Shubert, the Willard Mack-Maude Lane-James Hattie-Fred Moore Stock co. presented When We Were Twenty-one all the week to splendid business, each of the old favorites being warmly received, and showing the well known in the heart of the threatening public of Salt Lake. This co. will be played in the Bungalow for an indefinite run by Max Florence, who now controls five houses here, and the Shubert will be used for vaudeville and moving pictures. The name of the Bungalow will be changed to the Daniels.

At the Grand the Theodore Lorch-Carl Fay Stock co. presented The Call of the Circus entire week of 22, to business fair to good. A free matinee was given 24 to the old folks ever seventy and to the orphan and widows of the city. This is one of Mr. Lorch's favorite methods of showing his love for the good and sturdy men and women who subdued the Alkali and sage-brush and fought the Indians in early days, making it possible for him and others to dwell in peace and happiness here to-day. I hope other theatrical people in other cities and towns will take the hint. It is a commendable act.

There is much discussion about the withdrawal of John Cort from the so-called theatrical trust, and we are rather curious things about the "open show" attractions. As my good old Mohammedan friend, Yusuf Pasha, used to say when I asked him: "What about the life to come?" "We hope."

Balfour Beach, Wondamere, Salt Palace and Laguna Park are all preparing to open up during the month. Many improvements are being made at each place. Building and everything is on the bustle here, and a great deal of money will be on hand for amusements.

C. E. JOHNSON.

PROVIDENCE.

New Theatre Company's Offerings—Tenth Albee Stock Given a Hearty Reception.

The New Theatre co. opened a brief but brilliant engagement at the Opera House 2-4 with a most distinguished cast of players. The repertoire, which included The School for Scandal, The Merchant of Venice, The Merry Wives of Windsor, The Taming of the Shrew, and The Two Gentlemen of Verona, was an excellent one, and the size and cordiality of the audience indicated perfect satisfaction. Prominent are Ross Coghlan, Louis Calvert, Annie Russell, and E. M. Holland.

The First Light Infantry had the Opera House for the last three days of the week, and entered to big business with Molly, the Major. The cast composed wholly of local talent made a very favorable impression.

Keith's made a very attractive appearance 2, when the Tenth Albee Stock co. was opened under the most promising conditions. Every available portion of the house was occupied, and new records were established. The vehicle selected for the initial attraction was The Warnings of Virginia, which gave good scope for the cast in general to display their talents. This they did, and special credit is due William H. Bannan, the new stage director, for the excellent settings. Many of the cast were new to this city, and with the old favorites received a cordial welcome. Of the new members the work of Grace Scott and Henry Mortimer was perhaps the most gratifying, and placed them in instant favor. The old favorites also brought forth rounds of applause, and upon the appearance of Helen Helmer, Berton Churchill and Dudley Hawley the applause was deafening. At the end of the third act the curtain was raised for fully one hour, during which time presents and flowers in abundance were distributed among the members of the co. from their local admirers, after which speeches were in order from the various members of the cast. The co., on the whole, looks very capable, and Manager Lorenberg is very confident about the season's offerings. Old Heidelberg is slated for the next attraction.

The Empire opened its Summer season of vaudeville and moving pictures 2. Good business prevailed throughout the week, and if the opening bill is to be taken as a standard no trouble will be experienced in making the season a very prosperous one.

The regular season which has just closed at the Empire has been so successful that Managers Britts and Nathanson have decided to continue the policy again next season, thereby eliminating melodrama and catering to a series of dramatic and musical offerings which will open Labor Day.

H. F. HYLAND.

DENVER.

Maude Adams at the Broadway—Carolyn Lilla's Singing Pleased Tabor's Patrons.

At the Broadway April 23-1 Maude Adams in What Every Woman Knows played to large audiences throughout the engagement. Miss Adams had excellent support, and was accorded a hearty reception.

A Strathmore Chorusella at the Tabor drew full houses 24-30. Carolyn Lilla's singing was a pleasing feature. The Alaskan 1-7. As the Sun Went Down 8-14.

The Horace V. Noble co. in The Manjie played to a good business at the Curtis 23-30. The Denver Express 1-7.

MARY ALKIN BELL.

Eyes Exposed to Artificial Light
Become Red, Weak, Watery, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

PHILADELPHIA STAGE NEWS

Leading Houses Close Their Doors for the Season—Eugenie Blair Heads New Stock Company—New Germantown Theatre—A Lord for a Day—Gossip.

(Special to The Mirror.)

PHILADELPHIA, May 9.—The theatrical season of 1909-1910 in Philadelphia passed into history Saturday night, with the closings of the Broad, Forrest, Garrick, Chestnut Street Opera House, Eleventh Street Opera House, Walnut and Adelphi. To this list will be added the German Theatre, which closes Saturday night. The Lyric, with *The Midnight Song*, is thus the only one of our leading theatres which has not ended its regular season.

Philadelphia, however, is not to suffer from any lack of amusements. Frank H. Howe, Jr., will, beginning with this afternoon, head a stock company at the Walnut. Lyman H. Howe, travel festival begins a special season to-night at the Garrick. The Orpheum Players, of course, continue at the Chestnut Street Theatre, while Keith's, Grand, Park, Peoples, Girard and William Penn will present high-class vaudeville. Then, beginning with next Monday, we shall have three hippodromes in operation—the Philadelphia, at Twenty-ninth Street and Columbia Avenue; the "Big Hippodrome" (as it is to be called), at Broad and Huntingdon Streets, and the West Philadelphia Hippodrome, at Sixty-second and Walnut Streets.

But this is not all. There are about 175 combination houses (good, bad and indifferent—large and small) that are still doing business in the city, while the parks—Willow Grove, Woodside, Chestnut Hill, and Washington-on-the-Deleware—will open their season before the end of this month.

The four burlesque houses are still open, their attractions this week being: Bijou, Billy Watson and company; Casino, Weber and Bush's Dainty Dutchess company; Gayety, All Star Stock company, and the Trocadero, Pat White and His Gaiety Girls.

It will thus be seen that the pleasures of us "stay-at-homes" are not to be neglected during the summer months or until the new theatrical season of 1910-1911 shall have been ushered in, which will be some time in September. Attendance at the leading theatres last week was about on a par with the preceding week. Ethel Barrymore, in *Mid-Chance*, comfortably filled the Broad, while *The Girl in Waiting* did the same for the Garrick. The Lady from Jack's did improve upon its first week's attendance at the Forrest, while the Ben Grant Players continued to play to light business at the Adelphi. The Goddess of Liberty played to an average business at the Walnut, and *The Midnight Song* found little trouble in filling the Lyric.

Writing of *The Midnight Song* reminds me of a clever little scheme that is to be pulled off at the Lyric to-night. It is to be "Kelly Night," and the audience is expected to join Maud Lambert in singing "Has Anybody Here Seen Kelly?" As there are some thousands of Kellys in Philadelphia (they nearly outnumber the Smiths and Brown and Jones), "Kelly Night" ought to be a "go."

The Barnum and Bailey Circus drew large audiences during the week, but the attendance was, no doubt, affected to some extent by the coolness of the weather. The performance was of an excellent character, while the menagerie was about the best this show has exhibited here in recent years.

We are to have this week Miller Brothers and Edward Arlington's 101 Ranch Wild West. It is a new comedy, but comes highly endorsed by the press of other cities. The dramatic stock company which Manager Frank Howe, Jr., will install at the Walnut Street Theatre will be headed by Eugenie Blair. The first performance will be given this afternoon, when *Sadko* will be presented. Miss Blair's support has not yet been announced, but Manager Howe is too shrewd not to realize that only the best will do. It is to be hoped the venture will meet with unqualified success. It is a long cherished wish of Mr. Howe, if encouragement is forthcoming, he contemplates the production of original plays of a promising nature, and each will be given a proper and adequate, but not extravagant, scenic investiture.

The production last week of *Cameo Kirby*, which is the joint work of Booth Tarkington and Harry Laot Wilson, reflected great credit upon the Orpheum Players individually and collectively, the result being that the attendance at the Chestnut Street Theatre was well up to the season's average. Much of the success of the piece as presented by the Orpheum Players depended upon the acting of William McInnes, who, as Eugene Kirby, has many opportunities to overintensify the dramatic situation. Fortunately, Mr. McInnes avoided all these pitfalls and gave an admirable portrayal of the character. Marion Barney as Adele Randall, was equally successful, while Mildred Middleton as Grouse, and Peter Lang as Larkin Buncie, carried the comedy parts through in a most pleasing manner. Others who contributed to the success of the performance were Percy Winter, Ada Boswell, Edith Wallis, George D. Parker, Clara Lambert, J. Boyd Pearson, John J. Geary, Kathlene MacDonnell, Master Leo Lewis, and J. Anthony Smythe. This week, *A Little Brother of the Rich*.

Edith Cormier, a Philadelphia girl, will shortly join the Orpheum Players. She has abandoned the chorus of musical comedy to study dramatic art, and will have the leading role in Mr. Bob, a sketch to be produced by the graduating class of the Ludlum School of Dramatic Art at St. James' Hall this evening.

The Germantown Theatre was formally opened as a high class vaudeville house last Monday evening. It has a seating capacity of 1,500, and cost \$85,000. Dr. Walter Stumpff and George Stumpff are the proprietors.

The Federation of Catholic Societies at its recent meeting, followed the example of the Olive Club and strongly denounced the production of immoral plays.

Apparently the consolidation of the opera interests in this city and the decision to hold no more performances at the Academy of Music has, temporarily at least, damaged the market for its stock, as no bidders for five shares, carrying with their ownership the right to a ticket to all performances held in the big auditorium, appeared when they were offered at auction last week.

Chopcholan, who is believed by many to be the world's greatest bassist, will give a concert at Grinneth Hall May 12. He will be assisted by a number of soloists from the Philadelphia Orchestra and Anna Werner at the piano.

J. Hartley Manners, who wrote *The House Next Door* and *The Girl in Waiting*, spent part of last week in this city. He is to write a new play this summer for John E. Dodson.

A Lord for a Day, a new musical comedy, by J. Victor Wilson and Lars Sorensen, will have its first production on any stage this evening at the Broad. Not only are the authors Philadelphia, but every member of the cast, chorus and orchestra as well.

Kleanor Woodruff, of this city, who has recently joined the chorus of *The Midnight Song*, will, she states, have an important part next season, with Robert Hilliard in *A Fool There Was*. Miss Woodruff has appeared with the Orpheum Players.

Keith's bill this week will include William H. Murphy and Blanche Nichols and company in *A School of Acting*, the Casting Outdoors, the Tenby Quartette, Goldsmith and Hooper, James Young and company in *Wanted—A Sister*, Mary Norman, Lane and O'Donnell, and Marion Garson.

Alma, Wo Wohnt Du? The French-German farce, was produced for the first time in this city at the Chestnut Street Opera House last week. The music is tuneful, the Alma Waits being as catching as anything we have had here since *The Merry Widow*. The farce is given in German, but its appreciation is not dependent upon one's knowledge of that language; the pantomimic effects are quite expressive enough, retaining all the flavor of the boulevard. An undressing scene is only one of the startling situations. Louise Barthele, as Alma, sings well and acts cleverly. The supporting company is well balanced. JAMES D. SLADE.

CINCINNATI.

Alma, Wo Wohnt Du?—A Picture Show at the Lyric—Summer Plans.

CINCINNATI, May 9.—Manager Edward Aylward will close his most prosperous season at the Grand this week with a German comedy, entitled *Alma, Wo Wohnt Du?* (Alma, Where Do You Live?). The company was recruited in Hamburg, and contains many capable players. Hedwig Richard appears in the leading role as a singing comedienne. The attendance gives promise for a fine week's business.

It was not the intention of the management of the Grand to close this week, but owing to the inability of Mrs. Phipps to appear next week in *Pillars of Society*, it was decided to close for the season.

The Lyric Theatre has been leased for the summer to McMahon and Jackson, of the Cincinnati Film Exchange. They will give a continuous picture show daily, including comedy and travel pictures of the highest class. A cooling system has been installed.

A good bill is being presented at the Columbia this week. Alice Lloyd is making her first appearance here, and is delighting her audiences. Other features on the bill are the De Haven Sextette, in which Sidney Gibson and the Barrett Sisters make a great hit in a dancing operetta called *The Understudy*, and others.

Manager Gray, of the Empress, is presenting a vaudeville comedy, *Politics and Petticoats*, by Augustus Neville and his company.

The Chester Park season will open May 14. This popular amusement resort has been thoroughly renewed by Manager Martin, until now 100 "joy devices" attract the visitors, and especially the children. A free vaudeville show will be given.

The Cincinnati Comedy company will give an original play, *Her Answer*, at the Scottish Rite Cathedral, on Tuesday evening, May 31, for the benefit of the Y. M. C. A. Mutual Progress Club, which club during the past winter gave many lectures on the bill are the De Haven Sextette. The annual outing of the Shriners will be held at Chester Park next Saturday, for whose benefit a free vaudeville will be given. A. J. McNair.

SEATTLE.

P. David Brattstrom Did Good Work in Yon Yonson—Daphne Pollard "Made Good."

At the Moore Seattle Symphony Orchestra, under the capable direction of Henry Hadley, gave its last regular concert of the season April 30, which was thoroughly enjoyed by a large and cultured audience. The soloist was Marcia Leonard, who showed her skill as a vocalist to the best advantage and captivated the audience. Local 30, Otis Skinner in *Your Humble Servant* 1-7.

The National Opera co. closed its engagement at the Alhambra with a fine presentation of *Patience* 25-1, which drew small and medium houses. In the cast were Alda Hemmi, Evelyn Kellogg, Sylvia Croix Seabrooke, James Stevens, Maurice Darcy, Fred Snook, Frank Preisch, Paule Ripple, George Kunkel, and other talent. Dark 1-7.

The offering at the Grand was *The Rightful Heir* 29, which was presented by the students of Seattle College before a medium house. Dark 24-28 and 30. *The Gingerbread Man* 1-7.

Yon Yonson 24-30 proved to be a popular attraction at the Seattle, playing to S. B. O. during the greater part of the week. P. David Brattstrom scored in the title-role, and excellent support was given by Neve West, Eva Marie French, Claire Sinclair, Anita Allen, William O. Dowlan, True Boardman, Charles Connors, George B. Berrell, and others. A Chorus Girl's Luck in New York 1-7.

At the Loie The Girl from Out Yonder 24-30 was presented in an excellent manner before medium and large audiences, which showed their appreciation by liberal applause. Allie May in the title-role showed her skill, cleverness and resourcefulness to the best advantage. Robert Webb Lawrence as Ben Stokes was convincing.

In the cast were Pinkie Malley, Lillian Griffith, Raymond Whitaker, William Morris, Richard Scott, and others, who made the most of their respective parts. East Lynne 1-7.

Daphne Pollard at the Pantheons is making a great hit in vaudeville and has ever did in regular roles when associated with such organizations as the Pollard Littleton Opera co. and the San Francisco Opera co.

The attendance at Luna Park, situated across the harbor on the West Seattle side, is increasing, and it promises to be a popular resort during the coming season. BENJAMIN P. MERRIVY.

LOUISVILLE.

Past Season One of the Most Prosperous in History—Items of General Interest.

The Metropolitan Opera co.'s engagement of Macanley's April 30 was an artistic and a monetary success. The operas *Rigoletto*, *Guilherme Rusticiana*, and *La Pagliacci* were beautifully rendered by such singers as Bonelli-Oliva, Franziska Jador, Ker. Dinah Gilly, and Elvira de Hidalgo. The magnificent orchestra was under the masterly direction of Egleto Tanga, and the chorus was large, well trained, physically attractive, and could sing.

The house was well filled at greatly increased prices, and the engagement will long be a memorable one.

Macanley's will be dark until Derby Week, beginning 9, when *The Orlim* will play a return engagement and close what has been a highly prosperous season at this historic house.

The Robert-Binder stock co. drew satisfactory business at the Masonic, presenting *Sam* in a creditable manner. The co. is an evenly balanced one, and conscientious work is done by each individual member. The Two Orphans will be the next stock production, new and special scenery and costumes being promised.

The season closes at the New Buckingham, and Fred Irwin's Gibson Girls Burlesque co. will close the season at the Gaiety week ending 7.

The Mary Anderson is offering straight vaudeville, the Avenue and Hopkins' moving pictures and vaudeville, all drawing well.

The Auditorium scheme is progressing rapidly under R. W. Brown's active direction as manager general. It is proposed to raise by subscription not less than \$300,000, select a site at once, and when plans which are to be prepared have been accepted, proceed with the work at once.

Colonel John H. Whalen, of the New Buckingham, and an officer of the Empire Circuit of Burlesque theatres, has returned from Cuba, and had an extended Southern trip. A Louisville paper takes an interesting picture of the general Colonel taken on the week of the "Maine" in Havana harbor.

CHARLES D. CLARKE.

MILWAUKEE.

Florence Rittenhouse and Gerald Harcourt Pleased—Second Week for Aborn Company.

This week the Frisco Players at the Shubert are presenting a very pretty and pleasing play, *Sweet Lavender*, which opened 2. Florence Rittenhouse in the name part gave a very pleasing and sympathetic study. Gerald Harcourt as the young lover was seen at his best. Other good parts are well played by Ralph Keelard, John Dugan, Pauline Lord, William Bergold, Hallet Bosworth, Kate Woods Blake, Mabel Cameron, Edward Babbie, and W. H. Ragan. The play was handsomely staged. Beau Brummel 9-14.

The Flirting Princess opened a week's engagement at the Davidson 1, and attracted a large house. The leading parts were in the hands of Joseph C. Smith, Harry Piller, John Hansome, Vera Michaels, and Adele Rowland.

The Alhambra Stock co. gave a large production of *The Heart of Maryland* 2-7, and the opening performance was witnessed by a good sized house. This is a very elaborate production for a stock co. to handle, and the play has been staged and costumed in a very fine manner. The two leading parts were taken by Harry Hilliard and Maude Gilbert, and both made hits. Ludwig C. Kreim, of the German Stock co., made his first appearance, and played the part of the Southern General in a manner befitting the role. The other leading parts are well played by Frederick Hurl, Franklin Jones, Lewis J. Cody, Florence Busby, and Maude Burns. Noble 9-14.

The attraction at the Bijou, opening 1, was *Fluke O'Hara* in *The Wearing of the Green*, and attracting large houses. This is one of the most pleasing and attractive offerings seen at this theatre the past season, and good business should result throughout the entire week. Uncle Tom's Cabin 9-14.

The second week of the Aborn Grand Opera season at the Pabst opened 2 with a production of *Carmen*. The leading parts are in the hands of Adelaide Norwood, Harry Lockstone, and Bertha Davis. The last half of the week, commencing 9, *Rigoletto*, will be the bill.

The bill this week at the Lyric, which opened 2, is a very good one, and has several novel and diverting acts. Chief among these is the Protean sketch by Arturo Bernardi, who makes several marvelous quick changes and gives some fine impersonations. Eva Taylor, a Milwaukee stock favorite, received a good reception, and starred in a short sketch entitled *Mrs. Jones-Smith-Carey*. She is supported by her husband, Lawrence Gratton, and Earl Ford and Blanch Craig.

Levi Wilbur Pollard made his first appearance in vaudeville in a lyric act. Mr. and Mrs. Jack McGreevy in a comic and musical act scored.

A. L. ROBINSON.

BUFFALO.

First Production of The Fortunes of Betty a Decided Success—The Week's Bills.

Bess Stahl and The Chorus Lady were greeted quite as enthusiastically as upon its first appearance at the Star 2-4. The supporting co. was excellent and included Gliss Shines, Walter Pennington, Alice Leigh, and Isabel Goodwin.

The Fortunes of Betty, a new rural comedy drama in four acts, was presented for the first time on any stage at the Lyric 2, before a large enthusiastic audience. Good business was done, whom the play was especially written by Charles E. Blaney, scored a decided success, and is ably supported by Augustus Phillips, Edward Nagle, George Grey, Ralph Dean, and James Manning. Maude Fealy and James Durkin offered going some for the second week of their stock engagement at the Tech 2-7 to good business. Both stars were seen to advantage, as well as Richard Lyric, Harmon MacGregor, Theodore Marston, Rollin Holden, George G. Roberts, John Fernlock, and Teresa Dale.

Weber and Rush's Parisian Widows created much enthusiasm at the Garden 2-7 to well filled houses.

The Moulin Rouge co. kept things lively at the Lafayette 2-7.

Mrs. Patrick Campbell was the headliner at the Star 2-7 in *Expiation*, and packed the house for twelve performances. Charles Brown, for several years connected with the Academy here and at present in Kingston, Ont., was in town 4. P. T. O'CONNOR.

NEWARK.

The Efforts of Aborn Brothers Met with Approval—Proctor Gets Another House.

The music lovers of this city and surrounding towns are enjoying some excellent grand opera at popular prices. The Aborn Brothers directed much credit for sending some of their best people. The second week offering at the Newark was a revival of *Aida*. The principals in the cast were admirable actors as well as singers, and were enthusiastically received by large audiences. Paula Bracendi and Mariquita Critchton alternated as *Aida*, both giving excellent performances. Frital Von Busling and Mildred Rogers alternated as *Amneris*, both being favorites, and were cordially received, which they fully deserved. A. B. Shaw and Dominico Russo alternated as *Rhadames*. Henry Thomas as *Ramfis*, Achille Alberti and Marshall Vincent as *Ameneros*, Richard Karl as *King*, Alice Roversman as *Priestess*, and Almerico Vinceria conducted. *Cavalleria Rusticana* 9-14. Faust 10-21. Carmen 23-28. March 30-June 4.

The Beauty Show proved their name at Waldman's Opera House 2-4. The principal offerings were two musical extravaganzas, entitled *A Merry-Go-Round* and *Conquity*, with A. Reeves, Jeanne Lansford, Charles H. Burns, Alice Jordan, Joe Manne, Max Gordon, and Dolly Marshall.

The always funny Pat White and his Gaiety Girls were cordially welcomed at the Empire 2-4.

The Baby Show at the Arcade is still drawing big crowds.

The Lyric, which was known during the past season as the American Music Hall, has been renamed, and is now under the management of P. P. Proctor, giving moving pictures and vaudeville. This gives Mr. Proctor's four houses in Newark, all doing a fine business. GEORGE S. APPLGATE.

SPRINGFIELD, MASS.

Warda Howard and William Stuart Did Well—Offerings of the Week.

The women of Valerian Court of Foresters gave a minstrel at the Court Square April 27 that made the men "sit up and take notice." The Harvard Elia Club gave one of their four performances of *Inland in Trinidad* here 30. It is a musical comedy about the college boys as chorus girls made the blindest kind of a hit. The May Music Festival 2, I brought more glory to Conductor John J. Bishop. The Boston Festival Orchestra played and the soloists were Madame Yolande Mero, pianist; Grace Bonner Williams, soprano; Alice Lakin, contralto; Lambert Murphy, tenor; Frederick Martin, bass; Frits Kreisel, violinist; Caroline Hudson, prano; George Hamlin, tenor, and Allen Mackley, bass. Vivacious Henrietta Crossman and her fine co. in *Sham* was the treat 4, and another big house greeted John Drew, making his annual visit; 5 in *Inconstant George*. The New York Grand Opera co. booked for 7. A crowd suddenly Saturday morning. Coming is *The Traveling Salesman* 13-14, and the Cook Stock Players are booked to open their season 18, but at this writing nothing had been given out about the plays.

The Poll Summer Stock co. opened their season 2 with *The Christian*, in which Warda Howard as Glory Quare and William Stuart as Drake particularly scored. Lynn Pratt was good as John Stern. Gertrude Magill, Jennie Pringle and W. J. Townsend also made hits. Girls will be given week 9.

Maurice Campbell and Perry Mackay came up from New York to look over a rehearsal of Mr. Mackay's new play, *Anti-Clintiminy*, which will have its first performance in Ann Arbor, Mich., this week. Albert Brown, who made such a hit as Buck in *Sham*, has the leading male role.

U. C. appeared at the Gilmore 6, 7. The play has been given notice before.

EDWIN DWIGHT.

BALTIMORE.

The Aborn Company Opens an Engagement—The New Theatre Company in Repertoire.

BALTIMORE, May 9.—The Aborn English Grand Opera company began its first week this evening at Ford's with *In Treason*. The production was praiseworthy, and the members of the cast deserved the applause which they received. Some of those taking part were Enriqueta Critchton, Jane Abercrombie, Mildred Rogers, Frital von Busling, Alfred Shaw, Benigno Battain, H. L. Waterson, Charles G. Bowers, William G. Stewart, and Mildred Watson. Carle Nicolson will conduct all the performances. The Aborn repertoire will be continued to the popular classics, such as *Carmen*, which will be sung the first three nights of next week, and *Aida*, which has been assigned for the last of the week. *Cavalleria Rusticana*, *Pagliacci*, *Faust*, and *Martha* will in turn follow.

The New Theatre company presented Shakespeare's *The Winter's Tale* at the Auditorium for the benefit of the Mary Mawr Alumnus Association Scholarship Fund, to an audience which taxed the capacity of the theatre. Tuesday evening *The School for Scandal* will be given, to be followed at the Wednesday matinee by *Don and Sister Beatrice*, a double bill. *Strife* will be presented Wednesday night.

May 12, 13 and 14 the Ben Grant Players will be at the Auditorium, presenting *The Vagabond*, *Conquer*, *Thursday* and *Friday* nights, and *The Rivals* Saturday matinee and evening.

Week of May 16 the Page Stock company will return to the Auditorium in *Prince Karl*. East Lynne is being played at the Holiday Street, and is drawing a good house.

The Academy has an excellent vaudeville bill.

HAROLD RUTLEDGE.

MONTREAL.

Good Bills at All Houses—Claude Rither at the Francs.

Howe's Travel Pictures still continue to draw big business at the Hils Majestic. Canada Midwinter is a particularly interesting picture to Montrealeers.

At the Orpheum Armstrong and Clarke, the Five Olympians in statue posing, and *Roulet*, the musician, are the headliners of an all round good bill 2-7.

There is a good programme of vaudeville at the Francs, with Fern Melrose and the Ariel Bartlets as the headliners 2-7.

The Lyric has a taking bill of vaudeville and moving pictures 2-7.

Five Que Belire, Madame Claude Bitter, late of the Acadia Stock, in the role of Josephine in the bill at the Francs. W. A. TREMAYNE.

CANADIAN AMUSEMENTS

FEATURES OF THE SPRING SEASON AT VARIOUS POINTS IN THE DOMINION.

The Chill Weather Gave a New Impetus to Patronage—Piracies in the West—The Toronto Censor Would Bar Shakespeares—Robson Black's Gossip.

(Special Correspondence of The Mirror.)

TORONTO, May 9.—Herewith is a portrait of Lawrence Holman, manager of the Royal Alexandra Theatre, Toronto, manager and part pro-



Lawrence Holman.

ductor of Hamilton's Point Summer Park, and a leader in Canadian amusements.

"Bliss the rain and the chilly air," chants the Ontario house manager these days as he comes the crowds which were repelled by the sunshine once more approaching his doors. Contrary to custom, springtime and early summer promise some good attractions for Johnny Canuck.

A fight—real, determined opposition between theatre manager and his musicians. Manager Walter M. Lewis, who has charge of the Majestic Music Hall here for William Morris, Inc., of New York, decided to reduce his orchestra to five pieces, as he had cut the price of the season down to ten-twenty-three-and-fifty cents. The union opposed it, demanding that the season was not finished until the end of May, and holding out for the full orchestra of nine men. Result: Though five union men offered to go to work the officers held them back, and a piano player has been forbidden the music for the season.

In a letter sent recently to the Producing Managers' Association by Mr. C. P. Walker, of Winnipeg, the leading figure in the West's theatrical life concerning the prevalence of piracy in the prairie towns, an interesting explanation was given. Mr. Walker contended that his control of houses ceased wherever a municipality built and managed a theatre, which is a frequent procedure in the West. Any company with any sort of entertainment was allowed to play the theatre on payment of the usual fee to the town clerk. This, Mr. Walker argued, was one of the chief reasons for the lack of effective control of stolen productions in certain territory.

Toronto has been visited by the first "showman" in skirts to invade the Canadian territory. Florence L. Newman, who is identified with the Park Booking Circuit of New York, is evidently an efficient "booker," for in one week's tour of country fair meetings and town council sessions her womanly way resulted in a splendid harvest for dumb acts at summer carnivals and other similar events.

Berenice Parker, a clever young member of John Mason's company in The Witching Hour, has returned here and will form a dramatic class for the summer months.

The Princess Theatre in Montreal will shortly close its regular season, which has been very satisfactory. This house, which cost about \$250,000 to erect two years ago, was first used as a Montreal house of the Columbia Amusement Company for burlesque purposes, being turned over by its owner to Entertainments, Limited, of Toronto. Shubert attractions had been booked since that time and resulted in transferring a large proportion of mixed business from the Majestic's, the Academy and even the French theatres. The position of the Princess is admirable, central, drawing from the aristocratic sections as freely as from the hotel and business parts and the great masses of French in the East End.

Cobalt, the thriving town of northern Ontario, whose houses have their foundations in silver mines, is to have a new theatre. Until now the only amusement place has been a small hall, where vaudeville, pictures and stock companies have held every week after week to huge business. Saturday night in Cobalt means hanging out the star before the hour of opening. The house will be built by local money and booked from Toronto.

The managements of Massey Music Hall, which was made vacant by the death of the late Stewart Houston, is to go to Norman Withrow, treasurer of the Hall. This Massey is informed, Massey Hall, which has a capacity of nearly 4,000, has been the scene of many notable dramatic and operatic spectacles.

Jimmie Brown, the midwest baby of The New Yorks and Their Baby, so severely scolded his feet while playing at the Grand Opera House that he has been forced to leave the company. Brown stepped into a bath in which the property man had placed some lye, intended as an illusion

of steam. The midwest's grit kept him up until Saturday night, when he had to be carried on and off throughout the entire performance.

Gerald Montclair, of Toronto, who completed his tour in The Thief, is back home for a few days, but goes to work with a summer stock company in St. Paul this week.

In response to numerous complaints that the arrangement of seats in Massey Music Hall was so crowded as to keep many people away, it is given out that 500 seats will be removed during the summer, and the remainder spaced apart to permit the knees of auditors a few inches of "elbow" room.

Maudie Fealy and James Durkin, who have been playing repertoire in Buffalo, tried out Canadian territory last week in The Christian, with very unsatisfactory results. The Royal Alexandra was poorly filled during the week, and as a consequence the company returns to the States, continuing The Christian for a time and reverting as soon as possible to repertoire.

Miss Fealy and Mr. Durkin impressed the public much more than the wisdom in their choice of vehicles.

The American nation probably takes as much good natured fun out of the play censor question as from any other doubtful institution within the boundary line. Canada, too, is in the game for a good frolic. Mark what follows: Miss Inspector George Kennedy, play censor of Toronto, told Tim Minsos that according to the city by-law no Shakespearean tragedy could be given in Toronto on pain of arrest of all actors and the management. Why was this? Minsos readers ask. Because, in the inspector's words: "Hamlet, Macbeth and Richard III. come under the head of spectacles of violence," and until for a modern audience to see. Those were his very words. He cut a shooting scene from The Squaw Man and explained that he would do the same with violent scenes in Hamlet if Forbes Robertson tried to play it.

"So you look on the slaying of Polonius, the death of Laertes and that sort of thing as against the Toronto by-law?" questioned Tim Minsos.

"Necessarily," was his reply.

So there you are! ROSSON BLACK.

KANSAS CITY.

Eva Lang and the Woodward Stock Company Scored Hits—Season on the Wane.

Kansas City is beginning to feel the approach of the close of the theatrical year, as the Shubert is dark 1-7 for the first time since the opening last September, when the Orpheum is in its last week, and the Willis Wood is playing a short season of stock as a wind-up. The Shubert, however, will reopen 9 with E. H. Botham and Julia Marlowe in Shakespearean repertoire for the week. Manager Earl Stewart also announces the New Theatre co. for the week of June 7, which will close the season at that theatre.

Eva Lang, supported by the Woodward Stock co., scored heavily at the Willis Wood 1-7. The House of the Monks being the offering. Kansas City did not have the pleasure of seeing Frances Starr in this play, but the performance given by Miss Lang and her assisting players was one of the most satisfactory in every respect that this admirable organization has ever given. As Juanita Miss Lang was at her best, her portrayal being both forceful and artistic throughout. Theodore Prichard, who was especially engaged to play Keaney, gave a most effective characterization, while Frank Dennithorne as Don Luis, and Erville Alderman as Padre Antonio appeared to especially good advantage. Henrietta Vaders, Marie Hudson, Frank Dudley, and other members of the co. handled smaller parts admirably. The production was given a most elaborate staging, which was quite a feature. Sweet Kitty Bellairs 8-14.

Wildfire pleased good sized audiences at the Grand 1-7. Louis Moray plays Lillian Russell's former role very creditably, setting much fun out of the part, while Gus Alexander, Nick Basil, John Caranagh, J. K. Hutchinson, and others of a good sized co. lent able support. The play was well staged. Richard June in Silver Threads 5-14.

The Gillies had Molly Bawn 1-7, pleasing good crowds slightly. The presentation co. is headed by Billy Long who plays the title role was competent and all were well received. The Girl of Eagle Ranch 8-14.

At the Century The Lady Buccaneers, who appeared here early in the season, played a return engagement 1-7, a good business. Joseph P. Watson and Helen Van Buren headed a clever co. of entertainers, and were quite enthusiastically received. Edmund Hayes in The Empire 8-14.

The Majestics held forth at the Gayety 1-7, and were well received, good sized audiences throughout the week. Gus Alexander, who landed won many laughs, while Florence Bennett, Lillian Carter, Lillian De Munn, and Marie Revere proved capable assistants. This is the closing attraction of the burlesque season at this house, but the management announces that the house will open with vaudeville 8, to be continued indefinitely.

Frank L. Woodward, who has been looking after the Woodward and Burrows interests at the Boyd and Brandeis theatres in Omaha, has returned to Kansas City for the summer. Con Hecker, who was formerly president of the Willis Wood here, and accompanied Mr. Woodward to Omaha, has also returned.

D. KERRY CAMPBELL.

JERSEY CITY.

James Rosen Made Hit in The Newlyweds—The Burlesque Season Closed.

The Newlyweds and Their Baby drew large audiences to the Majestic 2-7, and gave satisfaction. The force is as light as air, but the music and ensemble numbers are immense. James E. Rosen, the lilliputian, is the star in a way, and he makes good. Leo Hayes as Mr. Newlywed is fine, and his singing and dancing is a feature. Olga von Hatzfeldt as Mrs. Newlywed is excellent. She possesses a good voice, and knows how to use it. All the minor roles were well taken care of. Rose Stahl in The Chorus Lady 9-14. East Lynne 15-21.

The burlesque season at the Bon Ton ended April 30, with The Yankee Doodle Girls co. as the attraction. During the past season two attractions were played each week, three nights each, and all on the Western Wheel played return engagements. The Yankee Doodle Girls had Sadie Husted as the burlesque leader. The olio was good.

Lilla Brennan, a member of the Miss New Yorks, Jr. co., will be an active worker at the Actors' Fund Fair. Miss Brennan is especially interested in securing chances on a trip to the Jeffries-Johnson fight, with all expenses paid and a ring-side seat furnished. She will also preside over one of the booths. WALTER C. SMITH.

AROUND VARIOUS CIRCUITS

LITTLE NEWS OF IMPORTANCE COMES FROM THE TERRITORY IN THE SOUTH.

Bookings Over the American Theatrical Exchange, Burt's and J. J. Coleman's Tours for Next Season.

American Theatrical Exchange.

The new theatre at Lake Charles, La., which is in course of erection, opening in September, was not damaged by the recent fire which visited this town. The New Arcade and a moving picture house were slightly destroyed.

The new Colonial Theatre at Bryan, Tex., opens early in September by Sam Hark's musical attractions.

A new theatre is being erected at Terrell, Tex., and will be finished this coming season. Reports are that a new theatre is to be erected at Cleburne, Tex., for next season.

Recent bookings for this circuit for next season are The Dollar Princess, Rose Stahl, Robert Hilliard, Seven Days, Polly of the Circus, The Speedy, The Fortune Hunter, and The Lily.

The new Grand Theatre at Marshall, Tex., will book through this office.

C. A. Burt's Southern Circuit, Inc.

Arrangements are being made to book the Cooch-Spencer Opera company, presenting The Beauty Shop, which includes forty people, under the management of C. H. Kerr, over this circuit.

A route is now being arranged for Powell and Cohan Musical Comedy company, consisting of twenty artists, presenting the original musical plays, for the summer and regular theatrical season, over this circuit.

Barton and Wiswell will book The Smart Set and minstrel companies over this circuit for the coming season.

Baker and Castle advise us that they will book Gramark, in the Bishop's Carriage, A Rogue's Honor, and Only Ellen companies over this circuit for this coming season.

The National Soldiers' Home, Virginia, is represented at this office for the booking of attractions.

The class of attractions selected for the Southern Atlantic Coast territory are far superior to any others in the past. Producing managers have come to the conclusion that the amusement-going public demand this in order to secure their patronage.

Several more cities have been added to this circuit, making a total of 178 theatres. In very nearly all places new and up-to-date theatres have been erected or the old ones have been remodelled.

Headlining for an attraction through the Southern Atlantic territory at the present time and in the future is just as short as in any territory, by booking the Klaw and Erlanger cities in connection with this circuit.

J. J. Coleman's Circuit.

J. N. Moore has succeeded W. O. Board as manager of the Opera House, Corning, Ark., which is booked through this office.

Gilson and Bradfield have just closed a most successful season with The Old Clothes Man. Next season they will make a revival of A Bachelor's Homecoming, carrying a complete scenic production and a new line of pictorial lithograph paper. They will play this circuit, beginning in October.

The Fortune Hunter and The Prince of Plisen are recent bookings over this circuit for next season.

The Beauty Shop, a big musical attraction under the management of C. H. Kerr, who will also have two companies on the road playing the same, headed by Grace Cameron, the other by her sister, Daisy Cameron. All three companies will play this circuit next season.

J. Oahn's production of St. Elmo will play this circuit again next season. A route is now being laid out covering Kentucky, Tennessee, Mississippi, Louisiana and Arkansas.

SPOKANE.

Bert Swer and Frank Woods Well Received—Jessie Shirley Convalescent.

Marklyn Artachuck, the bucking broncos, the Mesquite Ambassadors and the machine gun secured heavily at the Auditorium in The Round Up, presented at five performances, April 24-27. The Red Mill, with Bert Swer and Frank Woods, was well received 28, 30. The Arrival of Kitty I. Otis Skinner in Your Humble Servant 31.

The Lawrence Stock co. presented The Hair to the Hoarsh at the Spokane 24-30. Del S. Lawrence was seen to advantage as Joe Lacey. Jane Vivian Kelton doing excellent work as his wife. The rest of the co. was well cast. Mr. Lawrence was out of the east for five performances during the week. Sasa is underlined for 1-7.

Jessie Shirley, who was at the head of her own stock co. here for several years, will manage the Jessie Shirley Theatre, to be leased or built. Miss Shirley has been sick for some time at her home, but is now convalescent.

Harry O. Hayward, manager of the Auditorium, said in an interview that if John Cort's theatres in the Northwest are shut out by Klaw and Erlanger, Cort may be depended upon to fill them somehow, if he has to put enough of his own attractions on the road to do it.

Damrosch's New York Symphony Orchestra will give the closing concert of the Wagner Club series in Spokane 26. The Spokane Mendelssohn Club will assist. The soloists are Alexander Basilovsky, violinist; Madame Van der Veen, soprano; George Barrows, tenor; Marcus Kertman, baritone; and Paul Kiefer, cellist.

Spokane Symphony Orchestra, Karl Riedelberger, director, has canceled its dates for 8, and later, and will disband for the season.

Charles H. Marchman, manager of the American Music Hall, which will be opened here next fall, has been appointed manager of the Liberty Lake resort, twelve miles east of Spokane. He will make his home there during the summer, returning to Spokane to take charge of the new Morris house.

C. W. Parker, owner of the Parker Amusement Enterprises, will put on an attraction week of 2, under the direction of the Modern Woodmen of the World in Spokane. There will be several European novelties.

Al. G. Barnes' Booster Club has been organized in Spokane with these officers: H. R. Tyler, president; E. B. Garner, vice-president; Harold Rushe, secretary; Al. G. Barnes, treasurer. The Barnes circus is an G. assembled and built in Spokane "product, and is now put for a season of thirty weeks.

W. S. McORNA.

INDIANAPOLIS.

The Season's Closing Attractions—The Anderson-Ziegler Company Secures More Houses.

Although the regular season at English's closed April 23, two nights of the following week were devoted to grand opera, when the Metropolitan co., brought here by Oss H. Talbot, presented Cavalleria Rusticana and Pagliacchi 28 and Il Trovatore 29 to large audiences. The summer season of vaudeville and pictures, under the management of James and Murphy, opened 3 at this house.

Mary Manning in A Man's World 20, 30 closed the season at the Moral. This leaves but two playhouses open in Indianapolis—the Park, where the Arvine-Benton Stock co. is playing a spring season, and the Grand, our only vaudeville house, since the closing a few weeks ago of the Morris house, the Colonial.

The Arvine-Benton Stock co. at the Park offered Charles' Aunt 2-7 with George Arvine, Louise Dunbar, and Frank Jones as the bogus aunt, in the leading roles. Thomas Chatterton, Harry Preston Corbin, Francis Joyner, George Lee, and Helen Gillinwater filled the other roles with credit. House of a Thousand Clauses 9-14.

Alice Lloyd made her first appearance here at the Grand, and received one of the heartiest receptions ever accorded a performer on Monday afternoon at this house. Miss Lloyd's charming manner and singing won a big following here. The McNaughtons, another English set was a big laugh producer that made a hit.

Lieutenant Sir Ernest Shackleton delivered his lecture, "Farthest South," to an interested audience of 1,500 people at the Murat 3. At the close Lieutenant Shackleton announced that since the proceeds of the lecture would go to the Children's Aid Association, he would give to that organization the money which he was to receive.

One of the most important theatrical deals of recent years in Indianapolis was consummated in the office of the Grand Opera House last week, when M. C. Anderson, of New York, and H. M. Ziegler, of Cincinnati, purchased all of the theatrical interests of H. M. Talbot and Fred O. Dickson, of Indianapolis. The deal includes the houses of the Park in this city, Fifth Street Theatre, Columbus, O., and National, Dayton, O. All three houses have been devoted to popular price attractions, and the same policy will be continued under the new ownership. The Anderson-Ziegler Co. already controls the Grand and the Majestic here. The sale of Dickson and Talbot's theatrical interests means the complete elimination of that element from the co.'s business. Fred O. Dickson said the co. will continue to exist, and will give its entire attention to the real estate business in which they have been engaged in connection with other lines. He also stated that the sale of their theatre houses means the co. will retire permanently from the business. The lease of the Park Theatre went into the hands of the Dickson family thirty-five years ago when late George A. Dickson, father of Fred, took charge of it. He succeeded his father, and it has been in that family ever since. Since 1875 when James Dickson entered into partnership with William H. Leake in the management of the old Metropolitan, the name of Dickson has been connected with Indianapolis amusements. Henry M. Talbot came into the firm.

PEARL KIRKWOOD.

OMAHA.

William Grew Company Closed Successful Season—Eva Lang's Engagement.

At the Gayety the William Grew co., which has been occupying this house Saturdays of each week, paid their last call of the season April 30 and gave a fair presentation of The Girl Who Wins. The theatre was completely filled by the many well-wishers and friends of the co., and there was the usual accompaniment of flowers for the leading members and speech making, etc. The Polles of New York and Paris co. is doing splendid business 1-6. Charles Howard is most amusing and the women are handsome. The costumes, though limited, are in good taste. The Boccia Stock co. opens a summer engagement at popular prices 8.

At the Boyd, this is the last week of Lyman Howe's Travellers. The picture programme is most attractive, but business is only fair. The Woodward Stock co. of Kansas City is on for week of 21, in Peter Pan.

Business at the ever popular Orpheum is better than ever, if possible, and apparently the house might remain open all summer to advantage.

The beautiful Brandeis was dark from 31 to 5, when The Merry Widow returned for three performances, to be followed by William Collier 16-18.

O. D. Woodward announces that Eva Lang will be leading woman of a new stock co. to be put on at the Boyd next fall. Miss Lang has always been a favorite in Omaha and the announcement is greeted with much interest.

J. RINGWALT.

ST. PAUL.

Arthur Donaldson's Efforts Appreciated—Neill Stock Company Opens at the Grand.

William Collier gave a very creditable performance to good houses the first half of the week at the Metropolitan 1-4; his support was excellent and stage settings meritorious. Arthur Donaldson in The Norman 5-7; had a very musical play and drew well. Next week, Lyman Howe's Travel Festival.

At the Grand the Neill Stock co. opened for the summer stock season with The College Widow for the first week 2-7. This co. has played in stock here for several years, the members are great favorites and can always look forward to an excellent business throughout the season. Brewster's Millions 9-14.

The band for the Actors' Fund at the Metropolitan 20 netted the fund about \$1,500, which was very satisfactory to all concerned. The acts contributed by the various co. playing at the various theatres were the best of their kind.

John Forsell, the Swedish baritone, and a chorus of 150 male voices, will be heard in concert 3 at the Auditorium.

GLENN A. MORTON.

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Edwin A. Brown
MISSISSIPPI
Jackson
W. L. Brown Co., Drugs
Vicksburg
King & Co.
Baskins & Hirsch
MISSOURI
Excelsior Springs
Doniphan's Drug Store

MICHIGAN—Cont.
Muskegon
Fred Brundage, Drugs
Saginaw
Dolton Drug Co.
Marquette & Leobrick
Sault Ste. Marie
Fred H. Fries, Drugs
Traverse City
E. E. Miller & Son, Drugs
MINNESOTA
Albert Lea
Nixon Pharmacy
Austin
K. O. Weid, Drugs
Crookston
Yeo's Drug Store
Duluth
Mottis Drug Store
Wirth's Drug Store
Mankato
John J. Lamm
Minneapolis
Powers Mercantile Co.
A. D. Thompson Drug Co.
Charles H. Cirkler
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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

It is the opinion of "The Spectator" that every individual connected with the production or exhibition of motion pictures should consider carefully the thought presented last week in this column, viz.: that the strange power of attraction possessed by motion pictures lies in the semblance of reality which the pictures convey; that by means of this impression of reality the motion picture exerts on the minds of the spectators an influence akin to hypnotism or magnetism by visual suggestion; that this sort of limited hypnotic influence is capable of more powerful exertion through the medium of motion pictures than is possible in any sort of stage production or in printed fact or fiction, and that it is therefore the part of wisdom to cultivate absolute realism in every department of the motion picture art. Artificial drama and artificial comedy appear to have no attraction for the public mind when displayed in motion pictures, no matter how satisfactory they may be on the stage or in printed literature.

There has often been wonder expressed by theatrical players engaged in picture work why their stage comedy and dramatic tricks fall down in the silent drama. They wonder, too, why the public will tolerate on the stage suggestive and plainly indelicate actions and words when the same thing presented in pictures comes as a shock. There need be no wonder about it. It is all explained by the mental attitude of the average spectator in witnessing motion pictures. He is looking at what his mind accepts as reality, and rascally things for instance which may be safely done in a musical comedy on the stage would never be tolerated in one's parlor, and hence the public is properly shocked. The psychology of motion pictures as understood above by "The Spectator" may not have been very clearly expressed or it may be voted by the unthoughtful as all bosh, not worth bothering about, but eventually, let it be here predicted, something along this line of reasoning will be generally accepted as fact, and those picture producers who most intelligently steer their course by the compass of such reasoning will be found to be the undisputed leaders in this growing field of art and literature.

Realism being the chief end of motion picture acting and directing, just as probability is the thing most to be desired in framing the original story, we may now turn to some of the details. The most conspicuous offense committed by motion picture producers and players against this quality of reality is the tendency that nearly all of them have at times to play to the front, thus betraying unconsciously that they know they are being pictured, and giving the impression to the spectators that they are going through their parts before an audience which is not seen in the picture, but which appears to be located in front of the scene. The arrangement of interiors almost invariably accentuates this impression. The chairs almost always face the camera, sometimes reminding one of a minstrel first part. The actor almost always sits at a table sideways, so that he can show his full face front. Sometimes he will seat himself with his back squarely to the table located behind his chair while he faces the camera trying to eat, write or talk by occasionally twisting his neck and body into unnatural positions. Two people conversing will deliberately walk down front and instead of facing each other as in real life will face the camera, turning only occasionally to look at the person addressed. An entire room full of people may be seen facing front—we see nothing but a sea of white faces with never a back or side view.

Many actors and directors will contend that it is necessary to get the facial expressions over to the spectators and that this continual and monotonous facing front is therefore unavoidable. How weak this contention is must be apparent after a moment's thought. When the movement or attitude of the player is obviously unnatural in turning his face toward the camera he betrays by the act the fact that he is acting—that there is some one in front unseen by the spectators to whom the actor

is addressing himself. Immediately the sense of reality is destroyed and the hypnotic illusion that has taken possession of the spectator's mind, holding him by the power of visual suggestion, is gone. It is as if a hypnotist were to snap his finger in the face of his subject and say, "Right!" The motion picture spectator does not realize and analyze this shock, but he experiences it, and the subtle charm of the picture action is weakened. It therefore follows, and this writer advances it as fundamental, that no player should face the front except when his movements and attitudes may be made to appear to consistently permit it. Be natural above all things, and it will be found that the face may be presented to the front quite frequently enough for all real purposes of perfect expression.

There are other ways to convey expression than by making faces to the front. Side views should be just as expressive when the situations call for them. Even the back may be eloquent if the actor knows his business. Indeed, the player who can only express his emotions by contortions of the face is no real picture player at all, and he should get out of the profession. "The Spectator" has dwelt on this point rather strongly, because, in his opinion, it is one of the defects that is apparent to a greater or less degree in the work of every picture producer at the present time. Not one of them is wholly free from it, however much they may think they are.

PROVIDENCE, R. I., April 28th, 1910.

DEAR "SPECTATOR":

Having read a good deal in *The Mirror* of late about the many modes that are being adopted to stop the pirating of the numerous first class sketches in the vaudeville field to be played by poorer casts in the "pop" division, I would like to suggest also that the same should be done to moving picture producers who deliberately purloin the best from a vaudeville act, if the same suits their taste, to be produced as a film. I have noticed "Jackson's Honeymoon" in a film of late, and under this week's reviews (30) am surprised to recognize under the name of "She Wanted a Bow-Wow" another of the many vaudeville sketches I have seen. What the picture house patrons want is not vaudeville sketches made over into films, with a poorer cast of people, but something new in theme. Even if the "cowboys" come from the Bowery or from Wall River, Mass., (that's had enough) we had much rather see a poorly acted Western film than a renovated playlet.

PICNICART.

There is food for thought in this letter, but at the same time it should not be forgotten that the picture producers are not usually to be blamed when they appear to flinch old or new sketches or plays. Sometimes they arrange with the authors of the plays, sketches or stories; sometimes the sketches or plays have themselves been "borrowed" from the same sources from which the picture stories are taken, and sometimes the picture scenarios, having been sold to the manufacturers as original are produced by them with no suspicion that they are stolen. The proper way to guard against all this, as "The Spectator" has often urged, is for the manufacturers to announce with each film the name of the

author, thus forcing that individual to observe a code of honor. At the same time each scenario should be copyrighted as a dramatic composition. By these two methods picture story writing and playing would eventually be elevated to the recognized position in art and literature to which it is entitled. The Edison, Selig and Pathe companies are now doing this to a limited extent, but they should make the practice more general and it should be followed by all the others.

Oh, dear! Oh, dear! Here we have again the uplift busybodies at work wanting to "regulate" motion pictures. This time it is in good old Philadelphia. The Civic Club of that city wants to commence censoring, unmindful of the fact that the films shown in Philadelphia have already been censored in New York and all objectionable features cut out where by any possibility they have crept in. After the Philadelphia censors also cut out those things that strike their fancy of course (they must cut out something) the films may then go to some other towns where in due time we may expect further censoring, with the result that the poor pictures will be only a wreck of their original form.

However, it is apparent that for the present the picture makers must grin and bear it, waiting for the common-sense of the public mind to bring vindication. Motion pictures as an institution is not yet strong enough to stand on its dignity and defy the vandals as is now done largely by the dramatic stage and to a greater extent by the press. Some day it will be different, perhaps. The picture producer who publishes a film that is a violation of the law will be then punished for it after conviction and not before, just as the newspaper or magazine publisher is now treated. Imagine an uplift committee or a police "low brow" going over the proof-sheets of the daily press and cutting out those things which they believed might be harmful to the young! Lord knows they could find enough excuse for work in that line, but can you hear the howl that would go up from the press? Can you see in your mind's eye the vitriolic headlines and editorials that would result? The reason the press can and does publish unlimited matter that might be called suggestive, harmful and crime producing, according to the wonderful rules laid down in picture censoring, is because the press is powerful and is able to defend itself from outside interference. The police dare not touch it and the feeble protests of the uplift sisters are ignored. Motion pictures must go quite some distance before they reach the stage of independence enjoyed by the press, or even the stage, although there are signs of a lucid awakening in more than one quarter. In Baltimore the other day strong opposition developed in the City Council against creating a municipal censorship board, and in St. Louis the House of Delegates defeated a similar measure.

THE SPECTATOR.

STATE LICENSE FOR OPERATORS.

New York Assembly Bill Passes the Senate Requiring Operators to Pass Examination.

(Special to The Mirror.)

ALBANY, N. Y., May 7.—Assemblyman Higgins' bill to amend the Greater New York charter in relation to licensing operators of moving picture apparatus and its connections was passed by the Senate yesterday (Friday, May 6). By its provisions no person shall operate a moving picture machine in New York city unless licensed by the Commissioner of Water, Gas and Electricity. The applicant for such license shall first undergo a practical examination as to his qualifications as a competent operator before receiving a certificate from the Commission. A license continues in force for one year, and every application for a renewal of same shall be filed thirty days before the expiration of previous license. No person shall be eligible unless a citizen of the United States and of full age.

Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed to operate moving picture machines or their connections, shall under this law be guilty of a misdemeanor and shall be punished by a fine not exceeding \$100 or imprisonment not exceeding three months, or both.

G. W. HANACK.

LUBIN NOTES.

The Messenger Boy Magician, the Lubin release for May 23, is said to be one of the funniest trick films sent out in several months. Trick work is always fascinating, but this is unusual in that a number of new ideas are made use of and an entire reel devoted to the subject is said not to become tiresome because of the variety of the displays.

The Lubin directors have a new locale for an Indian picture in *The Indian Girl's Romance*, in which the picturesque Hudson Bay country is used as the scene of a stirring story departing from the usual lines. It will be shown May 10.

The Lubin Manufacturing Company is negotiating with a well-known newspaper humorist for the use of some of the series of stories with which his name is identified. A number of well-known writers are regular contributors to the Lubin scenario department.

Some big productions are being planned to mark the opening of the new Lubin studio, and within a few weeks work on the productions will be commenced. Due announcement will be made of their release which may be slightly delayed because of the heavy scenic investigations required.

A Veteran of the G. A. R. has been decided upon as the title for the Decoration Day special. It is making even more talk around the Lubin studio than the St. Patrick's Day release, *The Irish Boy*. Already a number of extra prints have been ordered.

The Lubin "Bulletin" issued this week carries the first of a series of reminiscences of the early days of the motion picture business to which all veteran operators are invited to contribute. The series should attract general attention.

ESANAY NOTES.

George K. Spoor, president of the Esanay Company, spent a few days of last week with G. M. Anderson, the Esanay's Company's Western producer, now at Morrison, Colo. Mr. Spoor returned with a good color and a radiant countenance, having thoroughly enjoyed the outing. He expressed himself as particularly delighted with the Western picture prospects, that Anderson is ideally located and has in preparation numerous big things in Western dramatic subjects.

"Mr. Anderson," said Mr. Spoor, "could hardly have obtained a better location than the one he has selected for summer work. His scenic surroundings are all that could be wished for, while the immediate vicinity of Mr. Morrison is decidedly typical of every feature of the West. Mr. Anderson is splendidly equipped with the best of everything for picture taking, and is in a position to obtain the very best acting talent that could be desired. We now have on hand in Chicago, and ready for immediate release, the first of Mr. Anderson's dramatic pictures from Mt. Morrison, which is undoubtedly one of the most beautiful of his Western productions, while many more will be forthcoming."

The subject referred to by Mr. Spoor is a dramatic film entitled *Away Out West*, a story of the gold seekers.

"RAW, RED MEAT."

A violent article appeared recently in a Western amusement paper attacking J. Stuart Blackton for a statement alleged to have been made by him in a newspaper article. Mr. Blackton was quoted as saying in reference to motion picture subjects: "The public wants raw, red meat, the rawer the better."

The truth is that Mr. Blackton made no such assertion. What he really said, as printed in the original article, was as follows:

There is no doubt that the censorship board has been of great benefit and service to the motion picture industry. An exchange manager recently complained to me of the lack of sensational subjects. His actual words were: "They (the public) want red meat and they want it raw." The fact that the public is now being served cooked viands instead of "raw" is due to the peripatetic, decency and intelligence of the Licensed manufacturers and to the restraining influence of the Board of Censors.

Mr. Blackton and his associates of the Vitagraph Company are among the most persistent advocates of clean, wholesome pictures, and to charge him with favoring "raw, red meat" is a manifest injustice.

Reviews of Licensed Films

The Gold Seekers (Biograph, May 2).—There is deep interest in this well told story of fortune found at the last moment when the seeker for gold has given up in despair. Even then his troubles are not over—but let the melodrama be told as it is in the film. The gold seeker has a wife and little boy. He has sought for gold in vain, until one day, when hope seems gone, he casts his pick from him and gives up to rage at his ill fortune. But the pick has struck in the lucky spot and turned up pay dirt. It is now necessary to stake out and record his claim, as his wife reminds him when he goes back to the camp with the glorious news. He returns to his claim and the wife goes to the agent to have the record entered. The agent is away and the rude office is closed. Two claim jumpers have seen the husband staking the claim and they plot to get in ahead of him. Finding the wife waiting for the agent, they manage to get her away by having an old woman pretend sickness. The wife's sympathy is aroused and she helps the old woman home, where the plotters lock her and her little boy in a room and hurry back to the agent's office. But the imprisoned wife puts the boy over a transom, he summons help and she is released in time to file the claim just as the agent is about to record the false claim of the plotters. The California scenery is true to the story, the details appear convincing and the acting is of the natural quality usual with Biograph players. The player making scenes, in particular, are evidently the real thing.

Only a Faded Flower (Pathé, May 2).—This pretty story is brought to a pleasing conclusion rather more promptly and smoothly than

probability would appear to warrant, but the sentiment is there with its lesson and the excellent acting of the players makes us believe almost that it might have been. A school boy is very fond of a little girl playmate and gives her a bunch of flowers when she is sick. These flowers she cherishes all her life and when the two grow up they are betrothed sweethearts. But now comes an oily stranger, who plots to gain the girl and succeeds in getting her to visit a cafe. A workman friend of the lovers runs to him with the news and the poor fellow in despair hurries to his sweetheart's home, only to find that she is, in truth, away. He picks up the faded flowers and seeks the cafe where, with a few fresh flowers, he pretends to be a flower seller, concealing his face from the unsuspecting girl. The stranger buys from him and he hands the girl the faded flowers. The effect is magical. Memories of the past are aroused and she turns to her true lover, whom she now recognizes. Some more plausible way of getting the faded flowers into her hands might have been invented, it would appear, and it would have greatly strengthened the story.

Picturesque Pyramids (Pathé, May 2).—These scenic and travel views in the Pyramids are full of interest and picture beauty, adding greatly to the value of the reel.

The Cowboy Girls (Selig, May 2).—This is Western comedy and tells an amusing story with a touch of melodrama. A city girl is invited to bring her girl friend to visit her aunt on a ranch while the men folks are away. The girls enjoy the lark and proceed to revolutionize the ranch.

(Continued on page 19.)

REVIEWS OF LICENSED FILMS.

(Continued from page 18.)

tionize the premises. The bunkhouse they transform into a dormitory, the storeroom into a guardhouse and the name of the ranch, "L. E.," they change to "L. E.," with notice that no men need apply. A luckless cowboy drifts along and they force him to do stunts and dances. After he has deceived the overbearing three crooks plotting to steal the ranch horses, and he returns, aiding the girls to capture the outlaws and incidentally capturing one of the girls for his wife. There are parts of the film that appear to drag, owing to the story, but on the whole it is a welcome picture.

The Master Mechanic (Lubin, May 2).—This dramatic picture is of conventional type, two men and a woman, with the "heavy" plotting to fasten his crime on his rival in love, but with virtue and justice triumphing in the end, or rather almost triumphing, because the heavy, although he loses his job, and the girl, walks off Scout free. The photography is excellent, the acting fair and the picture of the usual interest. The superintendent of a factory where a valuable invention is being perfected fails to hit it off with his employer's daughter, who instead loves the master mechanic. The superintendent then steals the plans of the invention from the mechanic's bench, and sells them to a rival company, but when he cashes the check he drops the incriminating letter written to him by the rival company (only in stories do bribes make written records of their bribe offers) and the girl picks up the letter, by means of which she vindicates her lover, the master mechanic, who had been charged with the theft.

Mrs. Noney (Lubin, May 2).—This is a Lubin comic with plenty of laughs for people who still enjoy the rough and tumble chase. Mrs. Noney persists in inspecting everything she sees and gets herself into a peek of trouble. The part is played by a woman who enters vigorously into the business of the mishaps that she encounters, and in this respect the "comic" is a novelty.

The Cigarette Maker of Seville (Edison, May 3).—Under this title the Edison Company has issued its film story of Carmen, with the talented Mile. Pilar Morin in the leading part. Coming after the Pathe production of the same subject, it would seem that the Edison adaptation undertakes to tell too much of the story for the best effect, but nevertheless it is a notable issue and the work of Mile. Pilar Morin, together with excellent support and fine staging, lifts it to feature quality. It is, indeed, a fascinating conception of the famous cigarette girl that Mile. Pilar Morin gives us. Her deeply intelligent understanding of the art of picture playing, her grace and attractive personality add to the charm of the performance. The assault which Carmen commits on another working girl at the opening of the story is not shown except by implication, but the other theatrical incidents are in evidence, ending with the death of Carmen at the hand of Don Jose, who is left bending in sorrow over her body as a conclusion to the film.

The Money Bag (Gaumont, May 2).—This picture has considerable attractiveness, although it is not an absorbing interest that one feels in the outcome, and there is something wanting toward the conclusion to round out the story. The acting is good. A man who has received a sum of money takes down the numbers of the banknotes, and later drops his money bag containing the bills. A worthless fellow finds it, extracts the cash and leaves the money bag, which is later picked up by a boy, who is in company of his father and mother. The loser of the money reports the loss to the police, giving the numbers of the bills and a description of the bag. The result is that the father of the boy is arrested. The finder of the money, however, goes to a saloon to buy a drink, one of the lost bills is identified by the police, and the fellow is followed to his lodging and arrested, although it does not appear that the money is found where he had concealed it or that the innkeeper recovers the change he had given the fellow. The picture merely ends with the return of the boy's father to his home from the interesting events that have transpired.

The Banks of the Danube (Gaumont, May 3).—As the title indicates this film shows a series of very interesting scenes along the famous river. The photography is not as good as we are used to seeing in Gaumont features.

The Lost Trail (Vitaphone, May 3).—This is an unusually strong story with the scenes laid in the great Northwest of Canada in winter time. Too much praise cannot be given the Vitaphone scenic artists and directors for the backgrounds they have supplied, and the winter effects that are introduced. It is a picture as well done both in acting and settings that it carries conviction and renders the absorbing story almost real. The mounted police are on the trail of an outlaw for whom a reward has been offered. One of the officers loses his way, and approaches a lonely cabin in the forest, where he is rescued by the only occupant, a young woman. This young woman proves to be the wife of the outlaw, who soon returns and aids in rescuing the nearly frozen wanderer. The outlaw has departed, however, when the officer recovers and asks for his tobacco. The woman is setting it from his coat, hanging up in another room, when she discovers the notice of the reward, and realizes the identity of her guest. She now plays to disarm him without arousing his suspicion. He is attracted by her comely appearance, and she encourages him until she secures his revolver. The husband now appears, but the officer is powerless to arrest him, and is forced by the pair to remain quiet in the next room when the other officers arrive, with no suspicion of the place, and are seated with food by the wife. After they are gone, the first officer is released and consents to the escape of the outlaw, and his wife, out of gratitude for his rescue from death in the snow.

The Witch of the Ruins (Pathe, May 4).—The artistic work of the best Pathe play-makers makes this subject exceedingly pleasing. The story is interesting and entirely consistent and logical. The wife of a peasant is courted by another peasant, whom she repulses, and in revenge the fellow carries off her little child, leaving it at a deserted ruin, where it is picked up and cared for by an old witch in desperate life. The mother follows the child steadily and apparently agrees to his terms if he will recover the child, but when they reach the spot where the little one had been left it is gone. The husband has followed, and the two men fall to fighting, the contest being ended by the witch, or old, half-demented hag, who hits the villain a clip over the head, laying him out. The father and mother then recover the child, while the old woman, left alone in sorrow at the loss of her little charge, renounces the profligate man and here the story ends.

Diamond Cut Diamond (Pathe, May 4).—This is a pretty costume comedy of eighteenth century manners—not very creditable



BIOGRAPH FILMS



Released May 9th, 1910

Love Among the Roses

A Beautiful Motion Picture Fantasia

The story of this Biograph production runs along rather novel lines. It shows in symbolism the powerful influence of love. The characters are more mythical than real, and the scenes are laid in a land of romance. The great lady of the land falls in love with the lowly gardener, while the great lord loves an humble but pretty lace-maker. The scenic beauty of the subject has never been equaled, being a series of wonderfully beautiful floral bowers.

Approximate length, 983 feet

Released May 12th, 1910

The Two Brothers

In the Days of the Padres

This subject is undoubtedly one of the most pretentious ever undertaken. It is convincing and thrilling throughout its entire length, comprising as it does an interesting story, magnificent scenery and most daring feats of horsemanship. It tells the story of two brothers in the Spanish Dominion, one a noble, upright fellow, while the other is a profligate. The disreputable boy, however, is reclaimed by the love of a little Spanish girl. The production was made at San Juan Capistrano, California.

Approximate length, 993 feet

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scenes is shown with sixteen self-binding reapers at work at the same time. The magnitude of farming by modern methods is admirably illustrated.

Called to Sea (Urban, May 4).—Fine marine views are seen in this picture, but they do not always fit the story. A fisherman is supposed to go out to help man a lifeboat, but they row away on a calm sea and never come back, a subtitle telling us they are lost. The wife then vows that her boy shall never follow the sea but shall be a priest. Some years later another great storm is supposed to be in progress and the lifeboat must go out. The young priest insists on going along, and we see the boat rowed away again on the same calm sea. This time the party returns safely with people rescued from a wreck, and the priest tells his mother that the vision of his father had commanded him to go.

Chief Blackfoot's Vindication (Kalem, May 4).—This is another of those films

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pictured in the East depicting life among the Indians, as it is supposed to exist to-day in the West. It opens in the camp, with the bucks gambling in their primitive way for tobacco, blankets, etc. Blackfoot arrives on horseback, and the usual custom of greeting

Edison Feature Film

The Princess and the Peasant

A magnificent dramatic film built about the love of a king's daughter for a peasant lad. Married by an old hermit in a mountain grotto, they are parted by the king's henchmen and the bride is imprisoned in the Black Castle, on a lonely, wave-swept island, from which she is rescued most dramatically by her wounded husband. Thrilling situations, the beautiful scenery of Cuba and the picturesque costumes of the days of romance and adventure make this a film that will captivate any audience. No. 6631. Code, Viperahis. App. length, 1,000 feet. To be released May 17th.

OTHER EDISON FILMS:

SISTERS. (Dramatic.) No. 6632. Code, Virgineo. App. length, 995 feet. To be released May 20th.

ALL ON ACCOUNT OF A LAUNDRY MARK. (Comedy.) No. 6633. Code, Virgineo. App. length, 480 feet. To be released May 24th.

FORTUNE'S FOOL. (Comedy.) No. 6634. Code, Virgineo. App. length, 580 feet. To be released May 24th.

Special Decoration Day Film

'MID THE CANNONS' ROAR. A melodramatic story of the Civil War, replete with military glamour and the thrill of battle. A film that will fire the patriotism of every American. No. 6635. Code, Virgineo. App. length, 1,000 feet. To be released May 27th.

WATCH FOR THIS FILM

THE MULE DRIVER AND THE GARBULOUS MULE. By Rex Beach. A dramatic tale of the Western frontier, alive with action and the fascination that surrounds the rough, rugged characters of the Western plains. Code, Virgineo. App. length, 980 feet. To be released May 31st.

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NEW YORK—F. L. Waters, 41 East 21st Street.
PHILADELPHIA—Chas. A. Clebsch, 4th and Green Streets.
SAN FRANCISCO—Geo. Breck, 70 Turk Street.

with the pipe of peace takes place, and is very prettily done, after which the gambling business, horses finally becoming the stakes. Blackfoot wins, and departs with his prize, the brave's horse he has won, going to the agency to sell it. He meets up with a gambler at a saloon, who purchases the horse, and induces him to stake the money on roulette. He loses it, and attempts to kill the gambler, but is prevented by the gang of cowboys. He escapes through the door, and the gambler explains how he won the money on a fake wheel. During this time Blackfoot has secured both horses and attempts to escape with them. He is detected and brought back, and both horses taken from him. He then hurries to the agent and explains his predicament, and a detective at the agency hears his story. During his recital the gambler and his gang arrive, and Blackfoot again attempts to take the life of the gambler. He is allowed to depart, after the gang leaves, and next is shown the cabin of the agent, who is just leaving for the store, presumably in the morning. Kissing his wife and little girl good-by for the day. After his departure the mother enters the house, and the little girl wanders away, gathering flowers. She finally arrives at the ravine, and in attempting to pick a flower growing on the brink falls over. We next see Blackfoot trailing her, finally discovering her, injured and insensible, and rescuing her. The scene changes to the store, the mother frantically rushing in to inform the father of the child's disappearance. The gambler arrives and attempts to convince the parents that Blackfoot has stolen the child, and was seen with her in his possession. During his harangue Blackfoot appears with the lost baby in his arms. He is vindicated by the agent, and the detective arrests the gambler. Blackfoot is given his horses and departs in peace. The acting is well done, but the connections in the story are somewhat confusing. A scene showing the mother's discovery of the child's absence and Blackfoot's being either sent to trace her or going on his own volition would have made a clearer story.

The Unchanging Sea. (Biograph, May 5).—This subject may be properly classed with

that other Biograph poetic masterpiece, Pippa Passes. The opening situation and the artistic atmosphere are suggested, as we are told in the film announcement, by the poet Kingsley's beautiful verses on "The Three Fishers," and to say that the film producer has caught with rare feeling the spirit of the poem is only to assert that which is obviously true. We see a coast fishing hamlet with a young fisherman and his wife in the evident bliss of their first years of wedlock. He is called to the boat, and we see the fisherman row away through the surf and out to sea their women folk on the shore to bid them Godspeed. It is rough weather, and it is supposed to have grown rougher, for the fisherman do not return. We see the anxious wives scanning the sea for some sign that will give them hope, but it is in vain, for in another seashore scene, supposed to be far remote, are three corpses floating in with the angry waves. But, as the poet writes: "men must work and women must weep, and the sooner its over the sooner to sleep." So the young wife of the early scene mourns for her lost husband and devotes herself to raising their child, a little girl who grows to young womanhood and in good time has a sweetheart and a husband of her own. This development is foreign to the poem, but we find it not inconsistent—rather a continuation. The father of the young girl, as we are shown by intervening scenes, was picked up from the shore and resuscitated, but with loss of memory so that he could not tell his rescuers from whence he came. Still leading a fisherman's life, he chances one day, years after his disappearance, to land in his old home. Familiar scenes revive his memory, and he is led to his wife, who has long mourned him as dead and who has but just left her daughter with her young husband. The meeting of mother and father as they realize that they are after all to be reunited is a scene of touching simplicity that closes the film with artistic and effective finish. The photography is superb, and the acting—well, it may be best described by stating that it conveys not one hint of acting at all. Every thought and feeling has been expressed with wonderful force, but with scarcely a gesture and with perfect naturalness.

Papinta. (Bell, May 5).—While some of the situations and action of this beautiful picture are melodramatic in their nature, they are so well and so naturally carried out, and there are so many touches of artistic feeling in a number of the scenes that the film must take higher rank than the ordinary melodrama. The story is extremely interesting and is ingeniously, at the same time logically, constructed. The photography and backgrounds, old mission scenes in Southern California or New Mexico are also worthy of high praise, so that altogether the film is a distinct addition to the film repertoire. Papinta's uncle would marry her to a wealthy Mexican, but she succeeds in getting away with her lover by help of an Indian girl and a priest, who performs the marriage ceremony. The uncle and the unsuccessful suitor follow and capture the young wife, but the husband, an American, who has happened that way, pursues and recovers the wife. In this exploit the American is captured by the Mexicans, and locked in a closet where it is intended to kill him, but the Indian girl again appears and releases him, whereupon he turns the tables on the Mexican suitor and forces the latter into the closet, leaving him there, unknown to the uncle and his men, who now appear, shoot through the door at the supposed American and kill the Mexican.

The Miner's Sweetheart. (Lubin, May 5).—If there were only a story to this film it would be an excellent one. The acting is good, and the scenic surroundings very fine, but it is devoid of any plot to hold the interest. A young miner in the West receives a letter from his sweetheart that she is coming with her father. Then he gets a telegram, saying that the father has been injured and they will be delayed. We now see him prospecting in the mountains where a dynamite blast hangs fire and explodes, breaking his ankle. He is helped home by a friend, the bone is set by a doctor, and unexpectedly the sweetheart and father arrive. Only this and nothing more, unless we mention a scene in the cabin where in delirium the miner imagines his sweetheart is present. A little injection of plot would have saved the film. While as stated above the acting is good, it could have been improved if the young miner had not made quite so much fuss about what turned out to be only a small injury.

The Debt Repaid. (Mellie, May 5).—This is an excellent Western Indian story as Indian stories go, and a large contingent of picture players still show partiality for them. The plot is simplicity itself, but the absence of originality in this respect is made up for by lively action, fast riding and thrilling encounters. A Western pioneer and his daughter give aid to a wounded Indian, who afterward repays them when hostile Indians have attacked the cabin and stolen the girl. The friendly Indian sets out alone for the camp of the hostiles. He joins them at the fire, smokes the pipe and makes them some sort of a speech, which induces them to march off somewhere temporarily, leaving him alone in the camp. What this speech is we are not told—an oversight as it leaves a gap in the story. He rescues the girl and gets her safely to her people, but he is wounded and captured, and is about to be burned at the stake when the whites return and rescue him, too late, however, to save his life, as he expires in the arms of his friends.

A Romantic Girl. (Pathe, May 5).—This is an especially well acted farce in which the popular Pathe comedian, Max Linder, appears in a characteristic part. A young woman courted by several young men rejects all of them, declaring that she will marry only a man who can accomplish some such feat as might have been performed by Armand Lupin. Max accepts the challenge, proposing to treat the entire party to a fine dinner without paying a cent for it. All repair to a cafe, where dinner is served and eaten. When it comes to paying Max proposes that the waiter be blindfolded and that the one he chooses shall settle. The waiter agrees and is blindfolded, whereupon the diners escape out of a window and the waiter catches the proprietor, who is, of course, the one "stung."

Customs of Buddhists in India. (Pathe, May 5).—The Pathe photographs in India give us here another series of highly entertaining and instructive pictures showing customs and religious rites peculiar to that country. The sacred elephants bathing are the most novel of the series.

The Secret Hunter. (Kalem, May 5).—This film is one of the best that has come from the Kalem stock in the South. It is not only interesting in story, well acted and beautiful in photography, but it also touches strongly on a subject of national importance—the destruction of birds for their plumage. In Florida the killing of the egret is forbidden by law, the bird being unusually high for the reason that the plume of the egret is only valuable at breeding time, and consequently when the birds are hunted and killed for their plumage the young

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RAMONA IN PICTURE FILM

Biograph Announces the Authorized Filming of Helen Jackson's Great Story of the White Man's Injustice to the Indian.

The rendering of Helen Jackson's great novel, "Ramona," into motion picture drama by the Biograph Company, as announced last week in *This Mirror*, promises to be an especially noteworthy event in film production. The adaptation was made by arrangement with Little Brown and Company, the publishers, and the pictures were made by the Biograph Stock company during its recent California trip, the scenes pictured being the same ones at Camulos, Ventura County, Cal., that Mrs. Jackson had in mind in writing the novel. It was there that she wrote the story that has become a classic in American literature, and the perfect atmosphere that she succeeded in imparting to the tale was largely due to her close familiarity with the scenes and people of whom she wrote. It will therefore be seen how valuable the picturing of these same scenes must be in retelling the story in motion picture film.

"Ramona" is a story of the white man's injustice to the Indian, and it is this sentiment that the film adapter has seized upon for the vital element of the picture. Ramona, the orphan child reared in the household of the Moriscos, falls in love with the Indian Alessandro, who visits the ranch once each year for employment in sheep shearing. The abuse of Ramona by the Senora and the expulsion of Alessandro



from the ranch as a result do not prevent the union of the lovers, for the girl learns that she herself is half Indian. His home has been wrecked and devastated by the whites, but she goes bravely with him and they live in a little adobe hut that has been left standing in the ruined village until again the white adventurers appear and drive them on. Their child dies, and at length the brave Alessandro is shot down, leaving Ramona alone to mourn over his funeral pyre, where she is at last found by her foster-brother Felipe. This should prove to be an effective film.

are left to die in great numbers from starvation. The story tells of one of these great hunters in love with a girl, who is also beloved by the game warden. The hunter is discovered at his work by the town tattle-tale, a part that is very well played, by the way, and the tattle-tale tells the warden who heads a party to arrest the offender. The latter has called on the girl and shows her a number of the plumes. This is the first she knows of his occupation and she pleads with him to forsake it. He listens to her pleading and has just promised to be good when the warden and party arrive to arrest him. But he resists arrest, takes up his gun and is shot dead by the warden. It is a tragic ending, but might well have taken place.

The Senator and the Suffragettes (Hudson, May 6).—This latest of E. W. Townsend's contributions to picture stories has less merit in it than some of the other picture stories by the same author, and the utmost efforts of the acting company are required to make it interesting. However, they succeed very well. A party of suffragettes in meeting decide to demand from the Senator his pledge to support their cause. He puts them off singly and in committee, suavely at first and more vigorously when they persist. Now the head of the committee, whose daughter is beloved by the Senator's son, declares that the girl shall not wed the youth until his father signs the suffragette pledge. The boy pleads, his mother is enlisted to assist in pleading, and finally his grandmother, the Senator's mother, is induced to join in the appeal, but all to no avail. Finally they decide to starve the old gentleman out. The family departs from the house, leaving him alone. Even the cook packs up to leave, and this brings him to time, and he signs the paper, making everybody happy.

One of the Finest (Vitaphone, May 6).—This picture is frankly melodrama, but it has elements of consistency and careful acting that appear to make it real life and thus intensify the thrilling situations that are brought about. The story concerns a police lieutenant, who finds an abused slave girl of an Italian padrone and adopts her into his family. His activity against the padrone leads the latter and his gang to plot his destruction. They lure him into their den and then tie him up, a prisoner. Here is where his little ward repays his act of kindness. She disguises herself as an Italian street boy, and ends out that the officer is held captive by the padrone, and then, clothed as she was when a slave, returns to the den, declaring that she has just been released from prison. Being again an inmate of the padrone's den, she is able to release the imprisoned officer and effect the capture of the entire gang. It could have been wished that an actress somewhat younger than the one cast for the part had been chosen to portray it. Excellent as this little lady is in the greater part of her work she scarcely looks the child. In the scene also where she releases the lieutenant, the padrone's gang appear unnaturally oblivious to her movements.

The Cherries (Pathé, May 7).—A certain amount of pathetic interest attaches to this picture story, making it attractive despite the crime of theft which it appears to condone. Two lovers gather cherries on a summer day, agreeing to return on the anniversary of the day to repeat the pleasing experience. But the girl is taken sick and the lover is out of employment when the anniversary day arrives. She lingers so for the cherries that he goes out to steal them and succeeds in getting himself arrested at a fruit dealer's shop. A kind lady, however, notes his distress, goes with him and the officer to the girl's sick room, and affects his release, presenting the girl with the cherries and loaning the fair efficient money to tide them over their difficulties.

Wanted a Medium as a Son-in-Law (Pathé, May 7).—This is a short farce-comedy pleasantly acted and quite amusing. An old Spiritualist insists that his daughter should marry only a medium, and as the young man whom she loves is unable to qualify he is kicked out. But the lovers are not to be foiled. The young man dresses as a Hindu fakir, the girl runs off and hides, and the "fake" fakir with a great display of occult wisdom succeeds in locating her, thus winning the admiration of the father and his consent to their marriage.

The Sheriff's Sacrifice (Hudson, May 7).—Fast and furious horseback riding makes

this picture carry interest for those who enjoy this sort of thing. But the story presents a wrong, not to say harmful, view of life and the two crimes that are condoned can hardly be excused on the ground of artistic license. The lover of a ranchman's daughter goes to town to cash a money order for the father. Getting into a gambling room he loses his own money and also that of his wife's father. This is his first crime, but he adds a second one to it when he holds up the boss gambler and robs him. The identity of the robber is disclosed by two children with a book, who happen to snap a photograph of the robber's horse. The sheriff pursues and arrests the thief, but finding how the land lays permits him to go free and reimburses the robbed man. The sheriff's leniency is caused by his own love for the girl. He loves her so much, it appears, that he makes the way clear for her to marry a twice proven criminal. The acting in the picture is fairly satisfactory, except that there should be less conspicuous pausing in panning the camera.

Maria's Swan Song (Vitaphone, May 7).—There is real practical feeling and sentiment in this beautiful picture story, and it is all conveyed with fine delicacy of feeling that is greatly to the credit of the Vitaphone players and directors. The film should rank as one of the gems of motion picture art. Maria is a little son of an aged musician, whose pecuniary difficulties are such that the child is obliged to play his violin on the street to earn money for their support. While the father is asleep the boy goes out alone and plays in the park, where he attracts much attention, including the notice of a little girl and her father. He is liberally paid by the crowd, and hastens to buy food with the money, but heartless street boys molest him and steal his violin. In trying to recover it he is run over by an automobile in which his little girl friend of the park and her father are riding. They convey him to the hospital, fatally injured, and fetch the old father to the bedside, where the child plays the "Swan Song" on his recovered violin and dies in his father's arms. The acting of both children in this picture approaches perfection, and can scarcely be too highly praised.

PATHE MACHINES ON U. S. WARSHIPS.

Some few months ago a Pathe Professional Model was installed on the United States battleships "Nebraska" and "Kansas." The other day the first of the navy's all-big-gun fighters, the United States battleship "Michigan," the American "Dreadnought," entered New York harbor. She was only here for a few days, but before she left Pathe Freres had received an order for and installed one of their Pathe Professional Models, together with excellent supplies to enable the machine to be of use on a long cruise.

Pathe Freres also installed during this same week one of their Professional Models at the Palace Theatre, Market Street, Philadelphia. This theatre, which was formerly known as Lubin's Palace, is probably one of the hand-somest, largest and best theatres built for moving pictures.

These are only two out of a great number of machines sold this week by Pathe Freres, and the wide, varied range of their orders shows that this machine must be certainly something out of the common.

NOTES.

Ohming Brothers, of Michigan City, Ind., opened the Dreamland on April 30 and are doing a fine business. Capacity of house is 350. It is reported that the Grand Opera House at Bellefontaine, O., will be opened shortly by J. W. Melcher, of Columbus, with special feature films and illustrated songs.

At Newport, R. I., the Opera House Star, and Bijou all drew large houses May 2-7. The Roosevelt film at the Opera House proved a big card.

The Theatrum at Concord, N. C., under management of C. A. Isenhour, continues to attract good business with nightly offerings of two reels of licensed films. The Pastime (J. P. Stone), although only running a short time, is getting a full share of the business with licensed films and puzzle pictures.

Reviews of Independent Films

Two Men (Imp., May 3).—There is material in this story for an effective picture drama, and although it is weakened by the manner of presentation in some particulars, it nevertheless carries considerable appeal. The actress cast for the chief part, although capable in certain lines of work, is unable to look the sweet young Miss of sixteen or seventeen that she is supposed to be in this story. This fact alone weakens the effect of the entire production. She is a young girl who has been abandoned in a mining camp by her wayward mother and has been reared by a miner as his ward. An Eastern tenderfoot arrives and falls in love with her and she returns the love, to the distress of the miner guardian who all at once realizes that he, too, loves the girl. The Eastern chap, feeling that he is an interloper is about to go away and leave the miner, his friend, a clear field, but the latter, knowing that the girl's happiness is at stake, forces the tenderfoot to remain and accept the bliss that he would sacrifice. This scene, which should have been the most effective in the story, is rendered laughable by the method used by the miner to convince the other lover. The argument is a knockout blow with the fist and it does the business, both for the two young lovers and for the pathetic quality of the scene.

Legally Dead (Powers, May 3).—Based on a wholly false premise, this film does not ring true, although the acting is better than in a previous Powers picture recently criticized by this reviewer. A husband who gambles in stocks borrows \$3000 from a friend and raises the check to \$10,000. He loses again and the check is presented and paid, but the friend does not prosecute out of sympathy for the wife. The husband now writes a note that he is going to commit suicide and then disappears, not being heard from for some years. When he returns he finds the wedding of his wife and the friend in progress. His own child refusing to recognize him, he goes away leaving the wife in ignorance to become a bigamist. The action announced in a sub-title that having been gone seven years, he is legally dead, is quite at the mercy of his assertion. He would have been ground for divorce in most States, and would probably have acquitted her of bigamy, but some sort of a decree would have been needed to legalize the second marriage. The photography of the picture is not of the best.

Who Killed Her (Ambrosia, May 4).—

This is a very strong picture—one of the strongest that has come from Europe in some time. It tells a gruesome story, however, but so convincingly as to hold the spectator's complete attention. A doctor desires to accomplish the death of his wife whom he has made subject to his will by hypnosis. While she is under control he instructs her most impressively that at a certain hour she shall take down a bottle of poison and drink it, having first written a statement that she kills herself of her own free will. We then see him at his club waiting in secret terror for the news of the tragedy and in another scene we see her go through the act of self destruction as had been planned. When the police come in, they see no suspicious circumstances and the guilty man goes free, but the mark of terror is seen on his face and we know that it will follow him to his grave.

A Daughter of the Mine (Nestor, May 4).—This picture is very much better than several that this company has put out and gives encouragement to the thought that still further improvement may be expected in the future. The story is quite clever and the acting displays considerable intelligent feeling. The daughter of an inn keeper at a mining camp is in love with a young fellow who gambles and loses all. He is about to kill himself, but she follows and prevents him. In the mean time a discarded lover has found the safe open, as the girl had left it, and he steals the contents. The hat of the girl's lover is nearby on the floor and directs suspicion toward him. He is caught and brought in to be hung, but the girl has seen the thief hide the money and recovering it she brings it back, pretending that she herself had taken it from the safe. The thief slinks away and the lover is vindicated and gets the girl.

Miss Jackson's Manoeuvres (Ambrosia, May 4).—These are interesting views of young sailors at practice on a training ship.

The Little Beggars' Maid (Lax, May 6).—This is melodrama, improbable, but quite well acted except that there is too much sentimentalism for a true representation of life. A little beggar girl is taken sick and a big farmer's family take her in with her old father and she is cared for. That night the farmer's son steals the family money to give to his gipsy sweetheart. The beggar girl finds the discarded purse the next day and suspicion already directed toward them, is confirmed. At the last moment, after the old beggar has

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been arrested and the girl is about to be cast into the street, the man confesses and the innocent are vindicated.

They Would Roller Skate (Lux, May 8).—This is a rough "comedy" showing various people roller skating on the street and falling down. It is poor stuff.

Aunt Maria's Substitute (Imp., May 8).—There is considerable laughing humor in this farce and it is quite well acted. A young chap wants his girl to come to visit him and asks his aunt to remain and act as chaperon. At the last moment the aunt sends word that she cannot come back as her brother is sick. The young lover, not to be cheated has one of his chums dress up as the aunt. The chum proves satisfactory to both the girl and her father until the real aunt arrives, when there is the old Harry to pay. However, it turns out all right in the end.

Jane Ayre (Thanhouser, May 8).—This is the best thing the Thanhouser people have yet produced, showing that this young company is continuing to make steady progress towards film perfection. Any novel or play is difficult to arrange and produce in films, and Jane Ayre is probably as hard a job in this line as could have been selected. And yet the Thanhouser producers have presented it, clearly and intelligently, in a way that brings out the vital points of the story with admirable strength and feeling. As told in the film, we see Jane Ayre adopted by her uncle, the hatred of her relations, the death of her uncle, her expulsion from the house and consignment to an orphan asylum, her entrance into the household of Lord Rochester as governess, the visit of her relatives, the insane sister-in-law and the Breche cause; the rescue of Rochester by Jane, and the surprise of the relatives when they see Jane safely married to Rochester. The acting is excellent. In one particular, however, it might be improved. The players make too much effort to keep faces to the front—so much so that they sometimes appear to be insensitive to the business in hand.

Love and Money (Hison, May 8).—A little twisting of this plot at certain points would have made this a very strong story. As it is, it is too improbable. However, it is very well played. A young man leaves his sweetheart and goes West to serve as government engineer. He wins at gambling and is attacked and robbed by a gambler from ambush, being left senseless until a party of Indians come along and pick him up. His mind is gone, however, and he remains with the Indians for a year more until two priests take charge of him. What they do to restore his reason is not told, although it would have been easy enough to explain. We only see him fully recovered and back East, where the man who robbed him has preceded him and, wonderful to relate, is courting the same sweetheart. The girl, believing the first lover dead, has agreed to marry the robber, who is now sick unto death, and wants the ceremony performed before he passes away. The returned lover and the girl with her mother go to the hospital to carry out this wish, but the robber and victim recognize each other and the former dies before the marriage can take place. Query: What became of the money?

INDEPENDENT FILM RELEASES.

May 9 (Imp.) A Rural Romeo.....	
9 (Eclair) The Prisoner of the Golden Isle.....	
10 (Hison) Cupid's Comedy.....	
10 (Powers) Salvation Smith.....	
11 (Ambrosio) The Secret of the Lake.....	
11 (Ambrosio) Priest Gets in a Libertine Mood.....	
11 (Nestor) The Indian Princess.....	980 ft.
12 (Lux) A Mother's Grief.....	537 "
12 (Lux) Her Two Suitors.....	532 "
12 (Imp.) The Turn of the Dice.....	
12 (Hison) Lost for Many Years.....	970 "
13 (Thanhouser) The Best Man Wins.....	950 "
14 (Great Northern) A Marvellous Cure.....	
14 (Great Northern) The Club of the Cornucopia.....	
14 (Italia) Footstep Leads to Somersault.....	
14 (Italia) That Gentleman Has Won a Million.....	
16 (Imp.) A Doctor's Perch.....	955 "
16 (Campion) The Heart of Texas.....	980 "
16 (Eclair) Just the Fellow.....	960 "
16 (Eclair) A Desperate Deal.....	960 "
17 (Powers) His Yankee Girl.....	998 "
18 (Nestor) The Fighting Parson.....	970 "
18 (Imp.) Fruit and Flowers.....	960 "
19 (Film D'Art) Werther.....	960 "
19 (Lux) The Lace Maker's Dream.....	482 "
19 (Lux) He Did Not Die.....	432 "

TAXING MACHINES IN ONTARIO.

(Special to The Dramatic Mirror.)

TORONTO, Ont., May 7.—Beginning May 1 a new tax was imposed on all users of moving picture machines for whatever purpose in any part of Ontario. Twenty-five dollars is the amount of the new burden, for which the house manager gets a neat strip of printed linen which must be attached to his machine on pain of fine and imprisonment. Indeed, in the matter of taxation the Canadian amusement man has developed a sense of kinship with the British dukes.

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LICENSED FILM RELEASES.

May 9 (Biograph) Love Among the Ruins.....	808 ft.
9 (Pathe) Pete Wants a Job.....	864 "
9 (Pathe) Villainy Defeated.....	958 "
9 (Kalem) Seven Days.....	1000 "
9 (Lubin) Kidd's Treasury.....	415 "
9 (Lubin) Basmus in Suesland.....	
10 (Vita) The Three Wishes.....	461 "
10 (Fairly) The History Repeats Itself.....	945 "
10 (Edison) The Stuff That Americans Are Made of.....	455 "
10 (Gaumont) The Little Vagrant.....	852 "
10 (Gaumont) A Sea of Clouds.....	134 "
11 (Pathe) Cleopatra.....	1000 "
11 (Eosany) He Struts His Toe.....	597 "
11 (Kassany) A Quiet Boarding House.....	563 "
11 (Urban) Roosevelt in Cairo.....	554 "
11 (Urban) Purg'd by Fire.....	541 "
11 (Kalem) In the Dark Valley.....	
12 (Biograph) The Two Brothers.....	993 "
12 (Selig) There, Little Girl, Don't Cry.....	955 "
12 (Selig) Chicken.....	
12 (Lubin) The Cowboy's Devotion.....	
12 (Melies) Speed vs. Death.....	315 "
12 (Pathe) Special: Roosevelt in Paris.....	480 "
13 (Pathe) Surgeon's Visit.....	417 "
13 (Pathe) Berlin.....	
13 (Kalem) Between Love and Duty.....	720 "
13 (Edison) Carminella.....	280 "
13 (Edison) Accidents Will Happen.....	922 "
13 (Vita) The Closed Door.....	605 "
14 (Pathe) The Wrong Road.....	209 "
14 (Pathe) The Little Truant.....	965 "
14 (Kassany) The Cowpuncher's Ward.....	980 "
14 (Vita) The Special Agent.....	980 "
14 (Gaumont) Christopher Columbus.....	997 "
16 (Biograph) Over Silent Paths.....	980 "
16 (Pathe) The Girl from Arizona.....	980 "
16 (Selig) The Heart of a Heathen.....	1000 "
16 (Lubin) The Rejuvenation of Father.....	1000 "
17 (Vita) Music Hath Charms.....	563 "
17 (Vita) A Funny Story.....	356 "
17 (Edison) The Princess and the Peasant.....	1000 "
17 (Gaumont) Racing for a Bride.....	584 "
17 (Gaumont) The Marvellous Water.....	378 "
18 (Pathe) Who Will Win My Heart?.....	295 "
18 (Pathe) The Gold Spider.....	643 "
18 (Kassany) The Danger Line.....	
18 (Urban) The Girl Conscript.....	741 "
18 (Urban) Modern Highway Construction.....	210 "
18 (Kalem) The Astor Sacrifice.....	980 "
19 (Biograph) An Affair of Hearts.....	907 "
19 (Selig) The Land of Oz.....	1000 "
19 (Lubin) The Indian Girl's Romance.....	950 "
19 (Melies) A Race for a Bride.....	
19 (Melies) A Rough Night on the Bridge.....	
20 (Pathe) Gee! I Am Late!.....	350 "
20 (Pathe) A Brave Little Girl.....	544 "
20 (Kalem) The Seminole Half-Breeds.....	995 "
20 (Edison) Sisters.....	990 "
20 (Vita) Out of the Past.....	990 "
21 (Pathe) Contentious Adventure.....	440 "
21 (Pathe) Milk Industry in the Alps.....	479 "
21 (Kassany) The Wings of Love.....	888 "
21 (Vita) The Centenarian.....	633 "
21 (Gaumont) The Haberdashier.....	398 "
21 (Gaumont) The Haberdashier.....	

NOTABLE VITAGRAPH FILMS COMING.

The Vitagraph release for May 25 is described as specially noteworthy in its fine scenic monstrosity and the poetic feeling of the story. The title is *The Love of Chrysanthemum*. It is a love tragedy of Japan.

Other notable Vitagraph releases for the last half of May are as follows: May 17, *Music Hath Charms* and *A Funny Story*, both comedies; May 20, *Out of the Past*; May 21, *The Wings of Love*; May 24, *Convict 789*; May 27, *Auntie at the Boat Races*; May 31, *The Peacemaker*.

MARCUS LOEW'S EDUCATIONAL OFFER.

Marcus Loew, proprietor of many motion picture houses in and around New York city, has written to the Board of Education offering to give free exhibitions of educational motion pictures in the schools on stated evenings, furnishing the machines, operators and selected educational films for the purpose, without cost to the children or the Board. The offer has called forth much favorable comment.

STEINER CASE POSTPONED.

The hearing in the matter of the bankruptcy of William Steiner and the Imperial Film exchange before United States Commissioner Alexander last week, Monday was postponed till the Thursday following, and was then again postponed till Mr. Steiner's return from Chicago. He and Herbert Miles attended the meeting of the Independent Alliance in that city last week.

RELEASED MONDAY, MAY 16

THE REJUVENATION OF FATHER

One of those snappy little comedies that get you going in the first few feet of film and keep you laughing for some time after it has been run through. Father thinks he knows a thing or two about picking a son-in-law, but he doesn't pick the one that daughter prefers. Daughter's preference is for an adroit young chap who insists upon marrying her even though to gain the parental consent he has to don skirts and get father very much in love with the supposed woman. Tactfully handled, the role is a screamingly funny character and the fun is fast and constant.

Approximate length, 1,000 feet.

RELEASED THURSDAY, MAY 19

The Indian Girl's Romance



A charming Indian story the scene being laid in the Hudson Bay country. Utoka, the daughter of a chief, loves the factor at the trading post. They become engaged, to the disgust of a halfbreed trapper who also seeks Utoka's hand. A letter and a photograph make it appear that the factor is faithless, and the halfbreed induces the chief to capture his rival and put him to the torture. Utoka succeeds in rescuing her sweetheart in the nick of time, and there is a wedding that is a quaint mixture of tribal custom and the ceremony of the Church.

Approximate length, 950 feet.

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KALEM FILMS

THE AZTEC SACRIFICE

ISSUE OF WEDNESDAY, MAY 18

An Aztec Indian Picture that will be Pronounced a Classic.

In this remarkable Aztec story taken from Prescott's history of the "Conquest of Mexico," the Kalem players have secured wonderful results giving a glimpse of Old Mexico in the time of Emperor Montezuma.

THE SEMINOLE HALFBREDS

ISSUE OF FRIDAY, MAY 20

This dramatic story of Florida's picturesque Indians will be found highly interesting. Beautiful photography and exciting action.

KALEM COMPANY, 235-239 West 23d Street, New York City

SELIG NOTES.

The demand for the Selig Shrippers' Pilgrimage at New Orleans film was far beyond expectations, and good words of praise are accorded it on every hand. Not only has American trade on the subject surprised the makers, but the export orders proved very gratifying.

The Selig encampment of rough riders, Indians and Wild West features has experienced some touches of high life the past month—cold weather, rain, cyclones, and, in fact, everything fashionable except an earthquake or com-

ing in contact with Halley's comet. "Arizona Bill," an outlaw rider, was thrown in a mix-up, in which two horses, riders and camera man shared, a few days ago and was trampled so that he was relegated to the hospital for repairs.

What is claimed will be the greatest film released by the Selig Company in the past two years will be found in the coming production of *Maseppa*, an adaptation from the book, which is said to be one of the most magnificent film renditions seen in years from a book of fiction.

(Continued on page 25.)

THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

COLONIAL.

Another interesting, entertaining and high-class programme was offered by Percy G. Williams at his Colonial Theatre last week. It was headed by Julius Stieger and his exceptionally fine supporting company in Ruth Comfort Mitchell's appealing playlet, *The Way to the Heart*. What stronger proof could the vaudeville managers have of the public's real liking for the better class of offerings than in this instance? What stronger demonstration of the regard the vaudevillian has for such artists as Mr. Stieger? On Monday evening his first appearance was greeted with an outburst of applause seldom bestowed upon any player or performer, and throughout his work he was treated the highest award that can be offered an actor—the sympathetic interest and undivided attention of every one out front, from the owners of the boxes to those in the top gallery. Mr. Stieger shows marked improvement in his acting as the seasons pass, and there is a noted betterment in his work in comparison with his playing of the same role a year ago. Vocally he also ripens, and his tones are more mellow and appealing than ever before. He seems to feel the part and to love the character he assumes, and it is a sincere portrayal, without extravagant or needless emotionalism. The support again included Alfred Hollingsworth, Maud Earl, Fred G. Heath, Beatrice North, and John Romano, whose harping off stage added much to the offering. A word of additional praise for the highly artistic manner in which the production is staged is due Jack Wilson and company followed Mr. Stieger, and once again were the laughing hit of the bill through their travesty on the latter and other acts on the bill. Stuart Barnes was a prime favorite, and although his songs were the same as when he last was in town he had a lot of new song material, all of which was highly edifying. Too much praise cannot be offered Mr. Barnes for this fact, and if other monologists took the same pains to secure up-to-date jokes and stories, they would enjoy the same success which he does. We Florida Jugglers and continued in his inimitable way, repeating his former big hits. He, too, has added several new "stunts" to his always amusing act, and each one was received with applause and gusts of ear-splitting laughter. A Seymour Brown and Nat D. Ayer would have come pretty close to the top notch position of approval had they held a better position than second. As it was, they were very big hits, and every one of their songs was well liked. The comedy business of Mr. Brown is most infectious, and he shows a real vein into a comedian of variable talent before many seasons roll around. Johnny Stanley and Edda Morris were well liked, and their novel skit scored as goodly a hit as heretofore. John R. Hymer and company in *The Devil and the Walkers* were also big favorites, and the farce comedy caused quite as much merriment as it always has. The Vitvians had the opening position, their sharpshooters holding the interested attention of those who came early enough to see them. Remie Valdare's girls closed the programme with their bicycling, and the act was up to past standards of excellence. They showed a set of becoming red dresses, which added much to the attractiveness of the act.

FIFTH AVENUE.

Miss Dacie continued the programme here last week, again offering her *L'Amour de L'Artiste*, which was quite as entertaining to the patrons of this house as of previous seasons. Jean Pedini and Arthur Ray gave their screamingly funny burlesque on Dacie's act, as well as their comedy juggling feats, all of which made hilarious entertainment. Beatrice Ingram and company in Porter Emerson Browne's sketch, *The Dutchman*, held the fourth position, and the dramatic comedy playlet was never more amusing or appealing, and the work of Miss Ingram was awarded with generous and well earned applause. Maggie Weston now plays the part of Mrs. Mulligan, a characterization which she sustains most admirably. In fact, her work is deserving of special praise, while her make-up and drawing of the role is most commendable. Gertrude Robinson again gave a good performance of the part of the sister as Emily Collins did of the part of the detective. The Big City Quartette rendered *Will Love You Forever*, "If You Want a Bit of Lovin'." "When the Bell in the Lighthouse Rings, Ding, Dong," "It's Always Fair Weather When Good Fellows Get Together," and a medley consisting of "Kings on Her Fingers," "Keep Your Feet on the Soft, Soft Peddle," and "That Yiddish Rag." They scored a big hit, and sang in excellent harmony. Fred Dupres monopolized a breezy way that was quite infectious. He shows improvement in his work as the weeks go by, and undoubtedly he is building up a clientele of his own in the United vaudeville houses. Edda Hawthorne took the place of Les Trombetas, who were programmed, and won marked favor. Her ventriloquist work is interesting, entertaining and well done. She used two dummies, one a girl doll and the other a boy. A yodling song gave her a strong finish. The Howard Brothers offered their head playing specialty, which scored well, particularly their remarkably clever juggling of the instruments, while playing popular selections. The Dalays opened the bill with their roller skating.

BRONX.

Low Dockstader, Tom Nawn and company, Jane Courthope and company, and La Titcomb shared the electric sign here last week. Mr. Dockstader repeated his monologue and songs, recently heard with so much pleasure further downtown, and again scored a very big hit. His automobile story won special favor. He had one new song, used in place of "The Morning After the Night Before." Tom Nawn, supported by Joseph Monometer, Mrs. Nawn, and Charlotte Appella, were one of the big laugh-

ing hits of the bill, and when Pat was King won the approval of all. Jane Courthope offered her latest sketch, *Lucky Jim*. (New Act.) Willette Whitaker sang her dainty melodies, and the Brouettes received her most satisfyingly. The assistance of J. Wilbur Hill again added much to the offering, while the harp playing of Miss Whitaker pleased as it always does. The Chadwick Trio, including Ida May Chadwick, were laugh producers on a big scale, the eccentric dancing and comedy character work of the latter winning the usual amount of applause and laughter. T. Nelson Downs had a rather hard position, coming second, and on Thursday night the audience was a bit late in arriving. Nevertheless he scored well, and his coin and card tricks were appreciated to the full. Christy and Willis had the opening position, the tramp comedy juggling reminding one somewhat of the work of W. O. Fields. The comedy props, including the automobile, served as laugh winners, and the act was well liked throughout. La Titcomb had the closing position, which she held with admirable effect. Belle Bianchi followed the Chadwicks, having added nothing to her list of impersonations since last seen in town.

AMERICAN MUSIC HALL.

La Sonambule, featuring Nina Payne, was the big "drawing card" here last week. (New Act.) W. S. Hart in *The Hold-up* held over for a second week, the dramatic playlet with its fine scenic equipment proving quite as interesting as before. Cliff Gordon also remained over for a second week, and while he gave the same monologue as during the first week, he interspersed several new jokes relative to political themes of the day, all of which caused much laughter. Mosher, Hayes and Mosher's bicycling act scored a very big hit, and their final "take" in one fairly made the house shake with laughter. They have added to the "stunt," and it is more amusing than ever before. John G. Rice and Sally Cohen again presented a very amusing, especially the fact that the comedy had been seen here before on various occasions. It met with marked approval. The Orpheus Comedy Four sang several popular songs, which seemed to be thoroughly enjoyed. Their grotesque act-up and costumeing was very amusing, especially the last when they came out in gingham dresses with queer wigs and sang "Put on Your Old Gray Bonnet." Alex Carr, supported by Willard Francis and Dorothy Turak, gave the one-act play, *Tobias*, which again was well received. The new musical members of the company, however, are not as good as were the former pair, and the sketch suffered somewhat in consequence. Dave Genaro and Ray Bailey sang and danced, giving their series of characterizations, all of which made good entertainment, as did also some of the songs. The Moto Girl and De Costa Duo of xylophonists.

ALHAMBRA.

Gertrude Hoffman held over here for a second week, and crowded houses were the rule during her stay. Her wonderfully artistic and at the same time highly amusing series of travesty impersonations proved as entertaining as during the first week of their presentation, and she scored quite as heavily a hit as before. William H. Thompson moved uptown from the Colonial, and the Harlemites colored his dramatic playlet to the full. Lauretta Allen and Fred J. Webster continued on their excellent program of the star. A Night in a Monkey Music Hall was again presented by Maud Roches, to the evident enjoyment of every one out front on Tuesday night. The tiny orchestra leader continues to be a cause for almost riotous laughter. Mae Melville and Robert Higgins repeated their performance of *Just a Little Fun*, their eccentric characterizations meeting with as much approval as heretofore, the work of Miss Melville being particularly funny. Kelly and Kent amused in their skit *The Dramatic Agency*, and again closed in one doing the "Honey" and the prizefight burlesque, which scored heavily. New acts were offered by Kenney, Nobody and Platt; the McGradys, and the Four Headings. (See New Acts.)

PLAZA MUSIC HALL.

New York's "Music Hall De Luxe" offered its patrons a very entertaining bill last week. It started off with the Delton Brothers in their acrobatic act, which was well liked by those early comers who were in time to see them. Miss Berthe followed with her violin playing, and the Mayvilles had the third position. Their marksmanship theatre pleased in no small way, and the singing of the pair again won marked favor. Joe Bonamy's Troupe of Lunatic Bakers rushed madly through their acrobatic tumbling, and as always they were applauded as but few such acts are. Post and Russell sang and danced in their usual pleasing manner, being followed in turn by Violet Fulton in the drama. After the Opera, with its accompanying melodramatic episode, *The Rapire City Quartette* were easily the hit of the programme. The burlesque on the preceding playlet scoring a very big laughing success, and the new baseball song won quite as much favor as when it was first sung at the American. The Great L. P. Pages closed the bill, doing their remarkable feats in high jumping, which are most remarkable, and deserve praise of especial mark.

GREAT LESTER FOR LONDON.

The Great Lester, who caused so much talk as a ventriloquist, has been booked in London by Martin M. Sampier, through the Marcellini office, to open June 8 for four weeks at that house. It is said he is to receive a very large salary, and he is sure to be one of the biggest surprises London has ever seen. Lester may stay a year, if Londoners take as kindly to his act as New York did.

GREATER DREAMLAND'S OPENING.

At four o'clock, Saturday afternoon, May 14, the gates to Greater Dreamland will be swung back and the season of Coney Island's white and golden city by the sea will be opened. Almost since the closing of last season's season and decorators have been busy in Dreamland, and the management announces a complete change of view, with more new attractions than ever and a completed scenic railway, the longest on the island. Elaborate changes have also been made in the electrical lighting and effects within the park.

Among the big new things will be a native village from the wilds of Borneo, where these savages will be seen in a reproduction of their haunts, village life, war dances and tribal ceremonies. These people were especially secured by an expedition organized by the Dreamland management, and in charge of Capt. John McKee, U. S. A.

Another novelty will be "Alligator Joe's" Alligator and Crocodile Farm, his combined farms of Miami and Palm Beach. The largest building in the park has been converted into Florida everglades, where among palms and moss hung trees, alligators, crocodiles and sea cows will disappear themselves.

The new A. Thompson ride, "The Gliders," will cover the longest distance in Coney and has new and thrilling dips. It is a specially descriptive of a trip to the North Pole and shows the "Canoeist" caught in the ice floes.

"Creation," the "House of Venice," "Melodia," "Switzerland," "Chute," "The Shoots," and the "Orient" are shows that hold over. A Japanese Tea Garden is in the course of erection. The "Devil's Thumb," an English pantomime, will be one of the longer interesting entertainments.

There will be twenty diving venues in a fine exhibition of high diving and swimming. A Grecian theatre, in which there will be produced entertainment varying from short plays to dances of the Cingales and a spectacle called "The Hindu Dance of the Idols," will be shown.

Bostock's animal arena, with wild beasts and tapers, will have new and sensational acts. This arena performance returns this week from a tour of England.

Dreamland will have countless free attractions and laugh makers.

An open air comedy circus and a troupe of Arabian camels are other free features of the park.

HIPP. MIDGETS HOLD MAY PARTY.

Central Park was the scene last Saturday morning, May 7, of a May party differing in characteristics from anything of the kind ever seen here before. The occasion was the picnic given by Gertrude Hoffman, "Little People" and Hippodrome Midgets, and ranging in height from 31 to 35 inches and in age from 18 to 58 years. At 9 o'clock the Hippodrome midgets, accompanied by Marceline, the Hippodrome clown, and about twenty members of the business staff, proceeded from the main entrance of the big playhouse in their own small equipages to Central Park, where they held a May party on the ball grounds. Little Anita Meiser, 32 inches in height, was the queen of the May, chosen by votes of the Midgets, while Marceline, Jr., the midget clown, was the King. The combined ages of the May king and his consort represent eighty years. For Anita confessed to twenty-three summers, while Marceline, Jr., is the oldest of all the midgets, owing to fifty-eight years. Both King and Queen wore crowns, and the latter a long white satin gown and a veil of spangled tulle. There were four maidens of honor in attendance on the May Queen. The midgets carried a May pole decorated with flowers and red, white and blue streamers of ribbon. There was a May dance in which twenty-four of the small folk took part. A picnic luncheon was served and speeches were made by the May Queen and King, after which the midgets and their friends returned to the Hippodrome in time for the matinee performance.

The Hippodrome will close what is said to be its most successful season on May 21.

VOGEL'S MINSTRELS CLOSE SEASON.

Vogel's Minstrels closed their fourteenth season on Thursday last at Mt. Vernon, O., after the most successful tour in the company's career. During the Summer Manager Vogel will have constructed some novel electrical effects for next season's presentation. Chief among these will be a series of dissolving tableaux depicting the history of minstrelsy from its inception to the present day. For the coming season he has engaged exclusively for his company Maitre Houdin, from the Theatre Houdin, Paris. Maitre Houdin is the son of the famous magician that made the name known worldwide in the realm of magic and after whom the Parisian theatre is named. Maitre Houdin's act will be the stellar feature of the olio and will comprise a full production scenically. He will give an expose of spiritualistic seances, demonstrating all the tricks common to the mediums of the present day. The company will comprise about the same number as heretofore, sixty, but some new faces will be seen in the first part, chiefly among the vocalists. New scenery, now being built by Armbruster of Columbus, O., will lend color to a programme of such excellence as would be difficult to surpass. Mr. Vogel will spend the Summer at his home at Vogel's Beach, Buckeye Lake, O.

PRIZE PLAYLET FOR FAIR.

The \$250 prize which Martin Beck offered for the best one act play contributed for presentation at the Actors Fund Fair has been awarded to C. T. Dacey, who submitted a sketch called *The Old Night Player*. There were 1,850 competitors. He gave plays that received honorable mention were all written by women. They are: *Outwitted*, by Lucy Spencer; *Barney*, by Elmer Gayer of Alameda, Cal.; *Susan's Gentlemen*, by Kate Jordan; *Aspen of Rome*, by Alice Leah Pollock; and *The Ninth Day*, by Evangeline M. Lent. Most of these will be presented at the armory and will be seen later on the Orpheum Circuit. The leading part in his prize play will be taken by Carl Bauermann, a German character actor. Aside from the cash prize, Mr. Beck has promised the successful competitor a season's bookings on the Orpheum Circuit.

NEW VAUDEVILLE ACTS

CLOSING WEEKS OF THE SEASON BRING FORTH FEWER NEW OFFERINGS.

Jane Courthope and Company Present *Lucky Jim* for the First Time in Town—La Sonambule at the American—Three McGrady's Show Interesting Feats in Archery.

Lucky Jim.

Jane Courthope and company were seen for the first time in Manhattan last week in the former's new sketch, *Lucky Jim*, playing the Bronx Theatre. From the first to the last curtain the offering held the undivided attention of the large audience, and taken as a whole it is a most worthy production. Scenically it surpasses most vaudeville presentations, the big scene being especially praiseworthy. This shows a gully in the Rock Mountains, with the cliffs and peaks rising in massive grandeur at the back, a stream of water falling over the rocks and rushing swiftly down through the narrow gorge. In the foreground at stage left is a log cabin, cut out at the front, with a semitransparency at one side (to enable all out front to see inside the hut). A runway begins up left and ends in a turn down stage to the left at about three feet from the front. It is covered at the rise, it being Christmas night. He has been prospecting without success for a long time, and is about to give it up, when he hears a knock at his door. A boy enters in search of shelter, he having run away from his guardian, a miner who had adopted the boy after the death of the child's father, but who had proven a cruel foster parent. The lad is welcomed by the miner and his big St. Bernard dog, and a supper is prepared for him, all three kneeling in prayer, after the feast. The scene changes to one. Another miner appears, going toward his home for the night, when a woman enters from the opposite direction, having lost her way. He directs her to Lucky Jim's cabin, where she goes in search of shelter, he following her for fear she might fall or get lost. It is supposed to be one year later, and when the curtain again ascends upon the first scene, Jim Hamilton is discovered in the act of trimming a Christmas tree for the boy. He goes out to disguise himself as Santa Claus, and the youth returns with his dog, bringing some of the gifts of the season for the woman arrived at the boy and known as the door. She is welcomed by the boy, and after some dialogue between the pair, she turns out to be his own mother. Jim returns as Santa, and he in turn discovers her to be an old sweetheart. All then dance happily, and the boy and man explain to the woman that they have their mine (the boy having been taken into partnership by Jim) for \$300. The story is told consistently, on the whole, although at times its sentimental interest is carried a bit too far. In other words, it tends to also come a trifle flat. But it is a wholesome story and void of any modern vaudeville sensationalism or vulgarity, and for this it is welcome, if for nothing else. Charles Forrester gave a capable portrayal of the miner, Jim Hamilton, putting much feeling into his lines and never overdoing it. He made the man a good, clean-minded, affection of some kindred comrade and the coming of the boy into his life filled the lone felt want until the woman he desired completed the picture of his happiness. Miss Courthope very generously gives most of the acting to Mr. Forrester, and the boy, but during her time upon the stage she held her own in praiseworthy manner. Master Ross (his full name should be given) played the part of the boy most effectively. He has one bad fault, though, and one which is probably not his own. He should play the part more naturally and not attempt the Western dialect. Barring this, however, he made his character, a breezy, unaffected American boy, and it is a part one would not be likely to forget. Master Ross shows latent talent, and he has every chance of some day becoming an actor of note. Allen Dancy assumed the part of the other miner, doing commendably all the role called for. The dog scored a big hit, and seemed to feel himself to be one of the playlet's most important players.

La Sonambule.

Except for the work of Julia Biddle, a girl of exceptional good looks and an abundant talent in the pantomime art, La Sonambule would fall quite flat. Nina Payne, who is featured in this latest production of G. Molasso, is not a graceful dancer, nor does she show any special ability as an actress of facial expression and gesture. She has a certain beauty to be sure, and a form most women might envy, but that will not guarantee her continual success upon the stage. The pantomime involves seven characters, the scene being in the home of Monsieur and Madame Martel. It being the evening of the latter's birthday. Three friends call to help celebrate the event—a Count Antoine, Monsieur Rapoux, and another woman, unnamed upon the programme. A caterer's waiter helps the household in serving the supper. The reverely lasts for some time, and the guests become quite hilarious, the Count finally taking the husband away with him, after the others have departed. Madame Martel goes to her bedroom (on a flight of stairs) and the maid retires to a room on the main floor. After a brief wait, during which time the waiter and the maid do a dance, Madame Martel comes in her night robe and descends the staircase to her sleep. A dance by her follows, when she again returns to her room. The Count now appears at a window, which he smashes in, and makes his way to the wife's chamber. He forces the door, enters, and comes and the wife awakens to looking him in the room, she then falling down the stairs in a faint. The husband next returns, intoxicated, but quickly awakens up when he discovers his wife prostrated on the floor. She revives, explains the trouble, and Martel rushes to arrange his wife's honor. The two men struggle, but the Count escapes. Another dance between husband and wife ensues, the former doing some rapid grotesque evolutions, which were loudly applauded on Wednesday afternoon. The act ran twenty-seven min-

ates, but did not seem to cause much of a sensation, nor was much favorable comment heard. Without the suggestion of the night roles, the offering would fall utterly of its purpose and the bare limbs of both the wife and the maid were about all that could serve to "draw." Monsieur Molasso played the part of the husband; Miss Payne was the wife; James Macchia was the Count; Ted Brown, Monsieur Rapoux; Julia Biddle the maid, and Benjamin Mykut the waiter.

Edith Talbot

THE MIRROR has always held that one of the widest fields of endeavor upon the vaudeville stage for a woman is that of the monologist. There are possibly half dozen women on the stage to-day who can do this sort of work effectively and their success proves how wisely they have chosen. Another such entertainer was added to the list last week when Edith Talbot made her metropolitan vaudeville debut at the Hervey Theatre, headlining the bill at this house. Miss Talbot worked in one, showing two fetching costumes, the first an imported Parisian affair of princess cut, white lace, with an applique of embroidered flowers; the other also of white lace, but of ample length, with elbow sleeves and trimmed with pink ribbon. She opened with three verses of a song called "I'm Wise," following this with a monologue on matrimony, which she delivered in a most pleasing and vivacious manner, every point being made to tell with excellent effect. A sort of imitation of Alice Lloyd came next, the rendition consisting of "Who Are You Gettin' At, Eh?" using two voices and picking various persons out from by the aid of a spotlight. As an encore she gave a political German monologue, taking three bows on Wednesday afternoon. Miss Talbot should succeed. She has undoubted ability and a strong personality, while her talent enables her to reach her audience in no unmistakable manner.

The Three McGrady's

The Three McGrady's have a decidedly novel act in which they show their skill in archery, being throwing, boomerang hurling and pole balancing. They appear in booth kites, there being two women and one man in the company. They opened on Tuesday night with an exhibition of archery, following this with a novel feat of catching an arrow upon a fork, the latter being balanced on the chin of the man, while one of the girls shot the arrow from a bow, a ball being fastened to the arrow tip. Throwing miniature boomerangs came next, with the boys work following. This consisted of twirling a ball which was fastened to a rope and knocking the ashes from a cigar held in the mouth of a stage hand, and one or two other similar feats. The old "stunt" of breaking a stick with another stick, the former being laid across two eggs, the latter remaining intact, won a "hand." A comedy stunt of balancing a pitcher on a long pole and then making it fall out over the orchestra, with a string holding the pitcher, caused a momentary bit of excitement. Another pole balancing feat, with a target on the end of the pole, was shown, while a flag breaking apparatus for a "Cuban" failed, resulting in the required amount of applause. The act is pleasing, and for the opening position it scored a big hit. It ran twelve minutes.

Kenney, Nobody and Platt

Kenney, Nobody and Platt is a revision of the trio act of Kenney, McGahan and Platt, the second man dropping out. "Nobody" is what the name implies. Kenney and Platt come on one and have an argument about a tip to be paid the blackface porter for carrying two grips of the other man. "Nobody" is referred to as the "manager" who will pay the fee. They secured a lot of laughs on this, but it is carried a bit too far. A song brought them and two others being rendered during the latter half of the act. These were "Annie Laurie," "Shaky Kye," and a medley of old-time limericks. The act ran seventeen minutes on Tuesday night at the Alhambra, and was well received. Mr. McGahan is missed, however, and the act is not as entertaining as it was before the hotel bedroom scene being especially missed.

The Four Readings

Getting away from the conventional acrobatic costume of readings, the Four Readings made their metropolitan debut at the Alhambra wearing regulation gymnasium suits of light running trousers, half-hose and gymnasium shirts. They have a special cyclopic act showing a gymnastic scene, which adds much to the attractiveness of the act. They did several new feats of handstand lifting and balancing, and applause was almost continuous during their appearance, in spite of the fact that they closed the bill. The act ran twelve minutes.

LUNA PARK OPENING.

Thompson and Dundy's Luna Park will open its eighth season on next Saturday, May 14. Since the park closed last season a force of 500 men, recently increased to 800, has been employed building, painting, reconstructing, renovating and beautifying the enclosure. Since its inaugural opening years ago Luna Park has each season undergone transformations and improvements, and when it will reopen to the public next Saturday, it will have been materially reconstructed and will abound in a number of new and novel attractions. A score or more of the biggest shows that have ever been conceived will constitute the new features. They include the "Pneumatic Tube Ride," a subterranean railway that circuits the park a distance of upward of a mile; "A Visit to Mars on an Aeronaut," Frederick Thompson's latest illusion, patterned and devised on the order of "A Trip to the Moon;" "Havana," a pictorial illusion describing the sinking of the battleship "Maine." Other attractions are "The Tesser," a laughing ride; a number of new effects in "The Mountain Torrent;" "The Dragon's Gorge;" "The Great Attractions that hold over from last season include "The Ticker," "The Witching Waves," "Saved by Wireless," "The 'Gila Steel," "The Chutes above," "The Scallator," and a dozen other smaller shows. The open air free circus ring will again be a special feature, under the ring direction of Eugene Philippon. Dr. Martin Potter's talking horse, "St. Gautens," an Arabian thoroughbred, will be another added novelty.

PERCY G. WILLIAMS IN BERLIN

Percy G. Williams spent last week in Berlin, Germany, where he looked over the local vaudeville situation and saw many European acts and societies. He will probably bring some over the coming season. Accompanied by Mrs. Williams, he will go to Carlsbad, where he will take the baths and spend five weeks in recreation.

AGENCY BILL PASSES THE ASSEMBLY.

(Special to The Mirror.)

ALBANY, N. Y., May 5. Assemblyman Harold J. Hinman of Albany, has selected what he believes to be the best in the bill of Assemblyman Green's, which would prohibit the booking agents of the State from getting more than a five per cent. take-off on contracts of actors, which would have reached out to every educational institution in the State as well as the agencies of less importance to the general public. The bill, which has been fathered for two years by the White Hats organization, was finally passed this week by the Assembly by a vote of 100 to 17, but not until after Mr. Hinman got assurances from Mr. Green that the objectionable features of the bill would be eliminated before it comes for final passage in the Senate. The White Hats maintain that they have been the victims of powerful theatrical booking agents, who used the actors and actresses for whom they procure engagements practically as they saw fit. Mr. Hinman had no objections to remedying the alleged evils complained of, but he pointed out that the measure was drawn entirely too radical, in that it put business colleges and the large educational institutions which procure employment for their graduates into the same class as the everyday employment agency. There will be another public hearing on this bill before the Senate Judiciary Committee Wednesday, May 11. G. W. HANCOCK.

ATLANTIC GARDEN CELEBRATES.

Yesterday, Monday, May 9, was the anniversary of the fifty-second year of the existence of Atlantic Garden on the Bowery, just below Canal Street. Some of the most noted personages of the metropolis have patronized this popular resort in the days gone by, and it was at one time the favorite place of entertainment for some of the elite of the then "Little, Old New York." Politicians, judges, magistrates, police officials, artists, musicians, actors, and others in all walks of life frequented the place. It still offers "polite vaudeville," the days of "variety" having long since passed and the motion picture has taken the place of the older forms of entertainment. William and Albert Kramer, sons of William Kramer, the founder of Atlantic Garden, still direct its policy, and Charles Macchia is still the musical director, holding sway over the women's orchestra. Among some of the noted stage celebrities who at one time graced the boards here might be mentioned George M. Cohan, Joe Welch, Emma Carson, May Irwin, Dora Hanan, Will H. Fox, Maude Raymond, Grace La Rue, and Cole and Johnson. Although everything in the amusement line has moved far from this region of the city, Atlantic Garden is crowded nightly and is as popular with the present day populace of the vicinity as it ever was, and it is still a "family" resort and caters to the respectable element, furnishing good, wholesome amusement for young and old of both sexes.

NEW ORPHEUM AT SALT LAKE.

Salt Lake City, Utah, is to have a new Orpheum Theatre. Work will begin at once on this new theatre building, which will be located on a plot adjoining the Salt Lake Theatre, in what is considered the best location in that city. Architecturally, the house will be one of the finest between Chicago and San Francisco devoted to vaudeville. The cost of the building will be \$350,000 and its seating capacity will exceed two thousand. An unusual amount of space will be devoted to its lounging rooms and promenade, and the auditorium will be the first thought in draughting its designs. It is hoped to have this theatre finished for the opening of next season. The building of this theatre is in line with the Orpheum policy of owning its own theatres in the towns where the circuit operates. New theatres are also being erected in Kansas City and Los Angeles, the latter being an exact replica of the handsome new Orpheum in San Francisco, and the former will be modeled after the Orpheum Theatre in Minneapolis. When these three new theatres are completed, and with the opening in the Fall of the new house being erected in Duluth and Winnipeg, the Orpheum Circuit and Realty Company will have completed a chain of twenty-seven beautiful, modern vaudeville playhouses.

MIDGETS DINED BY THEIR MANAGER.

On Monday night, May 2, the midgests who have been appearing at the Hippodrome for the past several weeks were tendered a dinner at the Kaiserkeiser, on West Forty-second Street, by their manager, Mabel Gerson. The occasion was in celebration of the birthday of the manager's wife and the dinner was an impromptu affair. In the morning the midgests individually and collectively gave Mrs. Gerson so many gifts and floral offerings that her apartment was fairly packed with them, so she decided to return the compliment, and that evening her husband invited his tiny artists to be their guests at a banquet following the night performance at the Hippodrome. A long table was arranged in the main dining room of the Kaiserkeiser, and the guests were Mrs. Gerson, Charles Fitzpatrick, manager of the Hippodrome; Mr. Volk, treasurer; Marceline, the clown; Mr. Tausig, the steamship agent, and a few other guests seated at the head. Among the smaller folk who were grouped about the long table were Mr. Ludwick, Mr. Bonaud, the Bernard Family, Mr. Upts, stage-manager of the midgests company; the Moller Family, and Marceline, Jr., the midgest clown. Following the dinner several of the guests did stunts, including the rendition of songs, dancing and other feats of entertainment.

CLEVELAND CIRCUIT.

Among the specialties and acts booked by W. S. Cleveland this week are the following: May Wentworth, Edward Begley, W. L. Van Dora, Broncevelt Travels, Charles and Sadie MacDonald, Lucy Ainley, the Musical Buckleys, Brown A. Howell, the Royal Trio, Bob MacDonald, Julia Raymond Tracy, Bully DeFree, George Dunree, Gardner and Andrew, Costello and Lacroix, Brown, Anderson and Brown, Thomas and Adams, Leland Orr and Rosary, Ed Gray, Hillebrand and De Long, Little Gartrude Griffith company, Parsons Sisters, Dick Thompson and company, Berry and Bissell, Marcita, George Lewis, Valerika, the Costellos, David Porter and company, Gerlie Everett, Kelly, Mack and Frye, Arzus, the Kymoiest; Duff and Sawtelle, Dealy and Smith, Jack Mitchell and Maynard, Oulton and Darrow, Jack Inglis, Pankie company's big production, Mud Town; Clay Mantler's Lobster Party, John Philbrick, Ellen Honney, Robinson L. Brooks' Dark Town Comedy company, Ollie Lamont, Pennell and Tracy, Baby Evans, and May and Edith Raymond.

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JAMES T. WALDRON DEAD.

On Monday, May 2, the friends and relatives of James T. Waldron, the newspaper man, stage director and writer, were deeply shocked to learn that he had been found dead in bed at his home on West Fifty-second Street. The physicians and coroner pronounced it a pure case of death from apoplexy and there was no hint of suicide. He was first discovered by his landlady, who notified James Simpson, manager of Gans' Manhattan Theatre, where Mr. Waldron was employed as stage-manager. Funeral services were held on the following Thursday from the undertaking rooms of Edward Cuddihy on East Fifty-fifth Street, the pall bearers being selected from the staff of the Manhattan Theatre. Floral offerings were sent by William Gans, Sig Wachter, Mr. Simpson and others connected with the Vaudeville and Motion Picture Company.

Mr. Waldron may be said to have been a man of fate. He was born inadvertently on the steps of the old Astor House in this city, and Horace Greeley, the distinguished publisher, who was passing that way at the time, offered to become his godfather, taking an interest in the baby's welfare until he grew to early manhood. It was through Mr. Greeley that he became interested in newspaper work and for many years he was on the editorial staffs of some of the large dailies of New York, more recently being connected with "The Morning Telegraph." He was the founder of "The Graphic," acting as its editor for some time. During recent years he had been directly connected with the theatrical business, both as

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press representative, business-manager and stage-manager, serving in the latter capacity at the Columbia Theatre, Brooklyn, and lastly at the Manhattan. He also did some of the press work for the Gans enterprises. He is survived by his wife, Marie Hampton, who is well-known on the stage, two sisters and one brother. He was forty-six years of age. Few men were better liked; his friends were numbered by the score.

SMITH AND ALBEE SPLIT.

Joe Paige Smith and Reed Albee have decided to split up and hereafter they will book acts separately, the agreement being a friendly one. Mr. Smith has taken the offices formerly occupied by Albert Sutherland, who has moved to the suite recently vacated by Felber, Shea and Constant. Mr. Albee will retain the offices they have been using.

THOMAS J. GRAY ILL.

Thomas J. Gray, the vaudeville author, was stricken with an attack of guinea sore throat last Thursday and on Friday he was operated upon at his home. He will be confined to his room for the next few days and in consequence his "Pencil Patter" column in *The Mirror* will be omitted this week, but will appear in the next issue.

AMONG AGENTS AND PRODUCERS.

Maybelle Rother has joined Lena Bruce of Bruce and Daquane and they are booked solid all summer by Edward Miller of Miller and Gordon.

Richard Feuchtwanger, whose playlet, *Love's Understudy*, met with success at the premier on Wednesday afternoon last at the Lyceum Theatre, has already booked it on one of the prominent vaudeville circuits in the East. The clever setting of Ethel Browning, Winifred Yearwood and Richard Feuchtwanger, combined with the manner in which Mr. Feuchtwanger has handled his theme, brought commendation from all the critics. Since the production on Wednesday the author has made arrangements to write sketches for Connie Ediss, of the Arcadians; Charles Cherry and Ruth McVie, of the latter company in *The Spitter*. *Love's Understudy* will be seen on the vaudeville stage early in June.

Jane Dara, who purchased the comedy sketch *The Troubles of Two Working Girls* from Charlotte Townsend several weeks ago, will open in that sketch on the Williams Morris time at Juliet, Ill., playing six weeks around Chicago and opening on the Sullivan-Consignee Circuit at Winnipeg on June 19. Miss Dara will play Miss Townsend's part, while June Swift will be seen in the role formerly played by Miss Dara. James Alexander will be seen as the Chicago "drummer," and Charles Averman as the bell-boy.

Charlotte Townsend and company played the Trent Theatre, Trenton, N. J., week before last, presenting *Love's Understudy*, which was especially written for her by Mark Swan. On Sunday, matinee and evening, May 15, they played the Greenpoint Theatre, Brooklyn. Through a change in the cast the company will lay off for this week and will reopen next Monday on the United time in or near the metropolises.

Harry Breen is reported to be writing a new sketch for Carson and Willard, who have been appearing with much success in the latter act. The Dutch in Egypt, during the past two seasons.

Eddie Keller has taken over the Maryland Theatre, Baltimore, for the summer season, getting on vaudeville acts. His Wharfburton Theatre, Yonkers, N. Y., closed its season last Saturday night.

William Rock, of Rock and Fulton, is preparing a vaudeville version of *The Tenderfoot*. Over twenty people will be used, and the act will run about a half hour. John J. Collins, of the Orpheum Circuit, returned from Chicago last week and is again booking the parks and fairs for the Circuit as heretofore. He had been in Chicago several weeks, relieving Charles Beecher, who was on a vacation.

A new recruit to the vaudeville fold will be Laura Butler, for two years in support of Tom Wise and Douglas Fairbanks in *A Gentleman from Mississippi*. Miss Butler will be associated with Frederick H. Wright, well known as a producer, stage director and character actor. In their support will be Jessie Moore, well known in musical comedy, and Will Howatt. The offering will be Mr. Wright's dramatic playlet, *The Master of Men*, an intimate episode of metropolitan life, in which Miss Butler will be seen as Nell Sumner, a "show" girl and Mr. Wright as Jim Moberg, a "rounder" and political boss. The playlet will shortly be given a New York opening.

W. H. Callahan, of the Long Acre Booking Agency, is now located in the Gaiety Theatre Building, in Joe Shea's office. Mr. Callahan has booked Press Kridinger at a high figure for the Gerard Theatre, Philadelphia, where he will play the week of May 22. When Miss Butler will be seen as Nell Sumner, a "show" girl and Mr. Wright as Jim Moberg, a "rounder" and political boss. The playlet will shortly be given a New York opening.

Louis Kelso, late of Mort H. Singer's Honey-moon Trail company, has a new sing act, which is said to be a great novelty. The act runs sixteen min. in one. Opens with "When Teddy Comes Marching Home," and introduces "I'm on My Way to Reno," six studies in expression, entitled "I Don't Know," closing with an operatic travesty with "When the Tremendous Singer Chatterbox." The act is reported to be unusual and is said to have proven a decided hit wherever played.

In a Tree Top is the title of a new operetta which will soon have its presentation in vaudeville. It is offered by the Frowell Co., Inc., who are located in the Knickerbocker Building. It is said to be novel and away from anything ever presented. It is founded on the famous Ches Robinson, a pleasure resort several miles outside of Paris. The chief features of the concern are the small dining rooms built in the branches of the large trees, and here one may enjoy a meal with the utmost privacy. There will be ten people in the cast, and a car load of special scenery and electrical effects are required for its presentation. The book and lyrics are by John W. Parker and Franklin B. Harris is responsible for the music. The story deals with Mr. and Mrs. Jones, of Missouri Valley, Iowa, touring Paris. Mrs. Jones meets Madame Tenor, of the Grand Opera House and invites her out to dine with him; the woman's husband learns of the fact and hunts up Mrs. Jones to go in search of the guilty pair, they arrive at Robinson's and have the dining room adjoining Mr. Jones and Mme. Tenor. Bismark, the waiter, informs them of the fact, and for a moment consideration agrees to get them out of their difficulty. He lowers them from the tree top on the dumb waiter and pulls up two substitutes. Signor Tenor and Mrs. Jones force an entrance to the room adjacent but find only the substitutes. They return to their own table, when Mr. Jones and Mme. Tenor return by the main entrance to confront them, and here it is made to appear that they are the guilty ones. The situations throughout the action of the piece are said to be decidedly amusing and the five musical numbers are all tuneful.

B. Gensyvere Baird will start a tour of the Canadian Maritime provinces May 16, appearing in A. Tremayne, and a triple bill of one act plays, including Nance, Her Last Chance and A Lesson in Diplomacy.

The Criterions is the title of a new company that will appear at Portchester and Derby, Conn. during the week of May 9. They present a new farce written by Milton Nobles, called *The Man at the Window*. The cast is headed by Milton Nobles, Jr., and the act has been rehearsed and staged by the author. Edward Milton Noble, author of so many plays and sketches, is condensing his noted play, *Friends*, for vaudeville presentation, taking two scenes of the original. Lucius Henderson, it is reported, will play the principal role.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—Indefinite.
American Newsboys' Quartette—Maj., Dallas, Tex., May, Houston, 16-21.
Barnes and Crawford—Orph., Los Angeles, Cal.
Barnes and Fleming—Aud., York, Pa., Slater's, Pottsville, 16-21.
Bedell, Walter—Empire, Paterson, N. J., Circle, N. Y. C., 16-21.
Bergers, Jeannette and Rose—Maj., Little Rock, Ark., May, P. O. Varna, Ind., 16-21.
Bridgman, V. A. R. H. E.—Grand, Syracuse, N. Y., Keith's, Boston, Mass., 16-21.
Bowers, Walters and Crocker—Lyric, Dayton, O.
Bowling, Donald—Columbia, St. Louis, Mo., Maj., Milwaukee, Wis., 16-21.
Brails, Selma—Grand, Pittsburgh, Pa.
Cameron, Elie—Orph., Mansfield, O., Norher, Akron, 16-21.
Carmen, Helen—Los Angeles, Los Angeles, Cal.
Clayton, Una—Orph., Mobile, Ala.
Collins and Brown—Maj., Denver, Colo.
CROSS, WILLIE M. AND BLANCHE
OAKLAND—Orph., Oakland, Cal., Orph., Los Angeles, 16-21.
Cros and Josephine—Grand, Indianapolis, Ind., Columbia, Cin., O., 16-21.
Cunningham and Marion—Temple, Detroit, Mich., Temple, Rochester, N. Y., 16-21.
Devere, Hubert—American Music Hall, New Orleans, La.
Drew, Dorothy—Columbia, St. Louis, Mo.
Drew, Frankie—Main Street, Peoria, Ill.
Dunbars, Castine—Keith's, Phila., Pa.
Edwards, Gus—Temple, Rochester, N. Y.
Edwards, Murray and Tierney—Pol's, New Haven, Conn., Pol's, Bridgeport, Conn., 16-21.
Eldon and Clifton—Family, Clinton, Ia.
Ellsworth and Linden—Orph., Savannah, Ga.
Fanton, Joe—Highland, Salem, O.
FELDER, W. C.—Orph., Ballyn, N. Y., Alhambra, N. Y. C., 16-21.

FISHER, MR. AND MRS. PERKINS—Maj., Butte, Mont., 23-28.
Gallagher, Ed.—Bijou, Dubuque, Ia., Maj., Cedar Rapids, Ia., 16-21.
Garmon, Mason—Keith's, Phila., Pa., Keith's, Boston, Mass., 16-21.
Gebhart, West and Berner—Grand, Akron, O., 9-11, Grand, Youngstown, 12-14.
Gilmore, Le Moyne and Perry—Star, Muskegon, Ind., Gaiety, Indianapolis, 16-21.
Gibson, from Melody Lane—Orph., Los Angeles, Cal.

Glose, Augusta—Columbia, Cin., O., 16-21.
Godfrey and Henderson—Orph., Sioux City, Ia.
Gordon, J. R., and A. J. Pickens—Columbia, Cin., O.
Granville, Bernard and Wm. F. Rogers—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 16-21.
Green, Winifred—Temple, Malden, Mass., Temple, Waltham, 16-21.
Gruber's, Max, Animals—Orph., Minneapolis, Minn.
Hamilton, Estella B.—Maj., Dallas, Tex., Maj., Houston, 16-21.

Harris and Mandall—Savoy, Syracuse, N. Y.
Harden, Virginia—Alcazar, Denver, Colo., April 16-May 15.
Hersie, Lillian—Tivoli, London, England, May 4—Indefinite.
Holdsworths, The—Maj., Seattle, Wash.
Holman, Harry—Orph., Altoona, Pa.
Holt, Edwin—Orph., Los Angeles, Cal.

INGHAM, HEATHCOTE—Pol's, Wilkes-Barre, Pa., N. Y. C., 16-21.
Jackson, Harry and Kate—Pol's, Scranton, Pa.
Johnstons, Musical—Shea's, Toronto, Ont., Temple, Detroit, Mich., 16-21.
Jordan, Anna—Colonial, Erie, Pa., Arcade, Niagara Falls, N. Y., 16-21.
Kestons, Three—Star and Garter, Ohio, Ill.
Klein, Violet—Orph., Ogden, Utah.
Kling and Clifton—Grand, Portland, Ore., National, Fresno, Cal., 23-28.
Koners Bros.—Shea's, Toronto, Can.
Lane and O'Donnell—Keith's, Phila., Pa.

LASKY'S AT THE COUNTRY CLUB—Keith's, Boston, Mass.
Lasky's Imperial Musicians—K. and P. 8th Ave., N. Y. C.
Lasky's Twentieth Century—Maj., Chgo., Ill.
Leonard, Edith—Orph., Fresno, Cal., 9-21.
Lewie, Bert—Orph., St. Paul, Minn.

LESTER, GHEAT—Mary Anderson, Louisville, Ky., Maj., Chgo., Ill., 16-21.
Mack, Wilbur and Nella Walker—Keith's, Boston, Mass., K. and P., Newark, N. J., 16-21.
Marinette and Sylvester—Keith's, Phila., Pa.
Mathews and Bannon—Temple, N. Y., Ind., Varieties, Terre Haute, Ind., 16-21.
McConnell Sisters—Columbia, St. Louis, Mo., Maj., Milwaukee, Wis., 16-21.
McDowell, John and Alice—Gaiety, Danville, Va.

Millman Trio—Orph., Los Angeles, Cal.
Morrell, Frank—Keith's, Phila., Pa.
Murphy, Wm. H., and Blanche Nichols—Keith's, Phila., Pa.
Murray, Marion—Columbia, St. Louis, Mo.
Nichols, Nelson and Nichols—Maj., Knoxville, Tenn.
Norman, Mary—Keith's, Phila., Pa.
Nooses, Six—Alhambra, N. Y. C.
Raymond, Ruby—Proctor, Newark, N. J.

RYAN AND RICHFIELD—Orph., Port-Singine, Three—Queen, San Diego, Miss., Salt Lake City, U., 16-21.
Singer, Julius—Orph., Ballyn, N. Y., Alhambra, N. Y. C., 16-21.
TAYLOR, EVA—Maj., Milwaukee, Wis.
Torne, an entrance to the room adjacent but find only the substitutes. They return to their own table, when Mr. Jones and Mme. Tenor return by the main entrance to confront them, and here it is made to appear that they are the guilty ones. The situations throughout the action of the piece are said to be decidedly amusing and the five musical numbers are all tuneful.

Walsh and Lynch—Orph., Los Angeles, Cal.
Ward, Jean—Manhattan, N. Y. C., 16-28, Boston, Mass.

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Whitman, Frank—Grand, Sacramento, Cal., 16-21.

Willard and Bond—Maj., Butte, Mont., 16-21.

WORLD, JOHN W. AND MINDEL, L.

WRIGHT, HORACE AND BROWN

WRIGHT, HORACE AND BROWN

Wyckoff, Fred—Fantasia, Denver, Colo.

Young, James—Keith's, Phila., Pa.

VAUDEVILLE JOTTINGS

Mike Polaire has been engaged for the Victoria Roof Garden, opening the first week in June. It had been planned to present her at the Manhattan Opera House.

Frank Morrell was arrested in Long Island City last Sunday for speeding in his automobile and running down Morris Bellman, a young man of that borough. He was held in \$600 bail, which was given by Robert Welch, the actor.

The Derelict, which was produced last week at the Trent Theatre, Trenton, N. J., proved a hit with the American people of that city. It is reported, and the act was canceled after the first performance. Frank Sheridan is playing the principal part and is starting in the vehicle. McKay and Cantwell, according to report, took the place of the offering the remainder of the week. James Boren is the author.

The Argyle is a new theatre in Chicago. It will seat a little over 400 people, and will play two vaudeville acts and moving pictures each half week.

Earl Huntington, late of The Gleaner, has joined Albert Lee and company in The Red Princess, an act now in vaudeville.

Willie L. Hall is one of the few legitimate players to find a vaudeville vehicle which led him to immediate bookings. He is playing the time of the Western Vaudeville Managers Association in the Middle West.

Mike Varsity, who came over to this side to appear in Mr. Hamlet of Broadway, and later appeared in The American Idea and The Kinging Girl, is now in vaudeville and is heading the bill at the Crystal Theatre in Milwaukee this week.

B. A. Rolfe's Colonial Septette will return from England the first of June, when the act will lay off for a vacation of several weeks.

James J. Morton will sail for Europe on a pleasure trip the first or second week in June. He will probably be accompanied by his wife.

The Joe Bagnany Troupe of Lunatic Bakers will sail for home on June 8. The act has been playing the Morris circuit the past season and has been recalled for return dates at almost every house.

Joe Ward was scheduled to open a return engagement at the Manhattan Theatre, New York, yesterday, May 8. Since her opening several weeks ago she has not had a single lay-off, in spite of the fact that one "agent," after witnessing her act at a Sunday try-out in Brooklyn on a rainy afternoon and before a very small audience, declared that her act was a "front." Following the engagement at the Manhattan, she will play the Phil Hunt time in and around Boston.

Felber, Shea and Constant have leased the Academy of Music, Washington, D. C., and will give it as a vaudeville theatre on May 18. This house was formerly one of the chain operated and booked by the Star and Havlin circuit (legitimate).

Clark and Hamilton are suing the Lake Shore Railroad for alleged damages to their scenery and for delay in delivering it at Chicago recently, when they jumped from Boston to the Morris Chicago house. They state that they paid \$425 extra on it and checked it through. The scenery did not reach them until three days after they opened, and in consequence they could not give the second half of their act. It was also very badly damaged in transit, they claim.

Fred Dupres has booked passage on the R.R. "Prince Frederic" sailing May 28 for Berlin. He will perform in the European cities until September, when he will return to the Williams houses to finish his bookings.

The Vandersloot Music Publishing Company is making a special feature of two new songs just published by them, entitled "The Flag of Uncle Sam" and "Love Me, Dearie." The words and music of these songs are by Charles K. Champlin.

Chauncey Sears has started work on a new theatre at the corner of Rock and Bedford Streets, Fall River, Mass., to be devoted to high-class vaudeville and moving pictures. It will have a seating capacity of about 800 and will be under the management of W. R. Strecher, who has made a big success of the Seaside on South Main Street.

For the first time in the history of San Antonio, Tex., the patrons of the Grand are given a treat in a continuous vaudeville bill, consisting of five acts and moving pictures. Reed News has been splendid and is very encouraging to Manager Wells, who expects to give the people of that city the best in vaudeville, provided they take kindly to it. Lloyd Spencer, manager of the Royal Theatre, was on the bill the week of May 1-1 and was the headliner. Mr. Spencer is an old-timer and with his Chinese stories kept the audience in a "roaring spell."

At a regular meeting of Dionysus Lodge, No. 175, K. of P., held at their Castle Hall, in the Horton Building, 125th Street, New York, by a unanimous vote of its members, their thanks were tendered to the following professional talent who kindly tendered their services at an entertainment and reception recently held. Among those who took part were Frank Arizona,

VAUDEVILLE.

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.

GORDON & SOLOMON Suite 402-A, Gaiety Theatre, B'way and 48th St.

Great Eastern Vaude. Ex. 230 W. 43d St. R. K.

HART, JOSEPH New York Theatre Building, New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENDERG, CHAS. Keith's Theatre, Providencia, R. I.

MASON, JACK (Producer) Hotel Flinders, N. Y.

NAGELY & BENNETT Box 11, Times Square, New York

ROLFE, B. A. 601 Long Acre Bldg., N. Y.

SAMPTER, MARTIN M. Gaiety Theatre Bldg., New York

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UNA CLAYTON

Week May 9, Mobile, Ala.—Orpheum.

ED GRAY

U. S. C. "THE TALL TALE TELLER"

of the Arizona Trio; Edna Mae Stocker, Alva Janis, Professor Emil Burstein, Jack Denton, Mildred Marland, Jeanne Valenstrom, Ester Ara, Miss Strauss, and the Harmon Comedy Quartette.

Bryant's Famous Minstrels, under the direction of George W. Englebreth, will reopen their fifth park season May 23 at Coney Island, Cincinnati, O., with new scenery and wardrobe. There will be a band included this season. The company will play all the street railway company parks westward.

Edwin Barry closed her vaudeville tour over the Orpheum and United time at Syracuse, N. Y., on Sunday, April 24, after playing since Aug. 2. Miss Barry was appearing in Jumble Barry's domestic farce, *The Homebreaker*, and was supported by Lillian Dilworth, Bernice Belknap, Robert M. Wigton, and William Aldrich. Miss Barry will spend her vacation on her farm, Wilhelmina Cottage, Dingman's Ferry, Pa.

T. Roy Barnes and Beanie Crawford will complete their tour of the Orpheum circuit June 30. After spending a few days at their home in Detroit, they will sail for England on the S. S. "Adriatic" Wednesday, June 30, and spend their remaining vacation abroad.

Henry Penn Dalton has played a very successful season in the East, and has done especially well with club and Sunday bookings. These dates will keep him busy till the latter part of May, when he will start on a tour of the West.

The Winchester (Ky.) Auditorium threw open its doors to the public April 18. This is a beautiful little theatre, and absolutely new from end to end, and it is very centrally located. It will seat 800. Gus Hun has added this house to his circuit, and promises its patrons first-class attractions. There will be a complete change three times a week. D. B. Seale is its manager.

Violet MacMillan, who is now playing the Morris time, will commence rehearsing for the New Amsterdam Road in a few weeks, having signed contracts with Klaw and Erlanger for the ingenue role.

A "Tropical Dinner" will be given next Friday night, May 13, at Alligator Joe's Swamp, Dreamland, Coney Island, to the newspaper representatives and theatrical men of New York by the management of the big seaside resort.

Carrie De Mar is closing her season, and will sail for Europe on the steamship "Kron Prinsessan Ocella" on Monday, May 23. She is at the Colonial this week with the Victoria to follow.

Mike Daxie will close her season next week at Young's Pier, Atlantic City, N. J.

Edwin Holland, the author of 973, the playlet in which Robert Willard starred in vaudeville for two or three seasons, has written a new playlet which he calls *Hallowe'en Night*, and which will have its initial metropolitan performance at the Fifth Avenue next Sunday night. James J. Ryan will be starred in it.

NEW BRIGHTON OPENING.

David Robinson will open the New Brighton Theatre on next Monday, May 16, presenting a big bill of popular vaudeville favorites. On the programme will be Della Fox, Laddie Giff, Paris by Night, and Bedini and Arthur. Dudley Clements will again have charge of the box-office, where he officiated so capably a year ago and as he has done during the past season at the Colonial.

DE ANGELIS RETURNS TO VARIETY.

It is reported that Jefferson De Angelly will return to the vaudeville stage the week of May 23, presenting a one-act operetta written and composed by Gilbert and Sullivan.

Press Comments on the Work of

ACTON DAVIES, EVE. SUN.

Ethel Browning scores at the Lyceum in a *World Little Sketch* by Richard Fehmelmer—Here's an actress who can act so well that she can't get an engagement in three days when pretty faces and incompetence are pushed to the fore.

But it was the intensity and pathos of Ethel Browning's portrayal of Emily the drudge which raised the little play quite out of the common run. Here is a tiny little woman with a real personality and a more than usual supply of temperament. From first to last her performance was an artistic delight. It was a treat to see a real actress once more on the stage of the Lyceum. In "Maria of the Lowlands," little Miss Browning was last.

KEITH &

seen. Her work then was equally as fine as it is now, but while pretty incompetents are showered and starred upon the stage until one's gorge fairly rises, an actress of Miss Browning's powers has to wait years and years to get an engagement.

TRIBUNE.

Miss Browning was a pathetic little figure, playing her part with much feeling and excellent appreciation.

EVENING TELEGRAM.

As Emily, Miss Ethel Browning made an emphatic hit. In her hands the pathetic little figure of the hat trimmer became a veritable thing of life.

PROCTOR'S FIFTH AVENUE THEATRE, WEEK OF JUNE 6

NEW ZEALAND NOTES.

Budget of Gossip About General Theatrical Events in the Antipodes.

(Special Correspondence of The Mirror.)

WELLINGTON, April 10.—Last month the management of the Royal Picture Syndicate and West's Pictures opened the King's Theatre at Wellington. This new picture house has a seating capacity for some 1,500 people, who will have an uninterrupted view of the screen. Miss Alice Hamilton-Maxwell Dramatic company following its Sydney season, which opened on Easter Saturday, will tour New Zealand. The Fallers have been doing business with their vaudeville "bunches" at Dunedin, Christchurch and Wellington. The New Zealand tour of Richard's vaudeville company was only fair from a financial standpoint. The company includes Mr. and Mrs. Bob Fitzsimmons, the Transatlantic Sisters and Franco Piper, banjo expert. A sign of the times: Mr. J. C. Williamson has cut out a New Zealand tour from the present year's programme. Clarke and Meynell also have dates for sale.

Another sign of the times: The Pollard Opera company intend shortly to put into rehearsal good old Uncle Tom's Cabin. A nice combination—Miss Alice of Hamilton and Uncle Tom's Cabin—for an opera company to do.

Quarter, the magician's, New Zealand tour was in every way a success.

The J. C. Williamson New Comic Opera company has, notwithstanding some adverse criticism, been a huge success.

Owing to the increased railway fares, managers are now working under a scheme whereby they will utilize the railway transport as little as possible. A recent instance may be mentioned in the fact that the J. C. Williamson New Comic Opera company "cut out" Oamaru and Invercargill from their tour, so that the company could travel by steamer.

J. C. Williamson is touring the Dominion with Peter Pan. For some unknown reason the piece was only a moderate success in Australia. My own idea is that the piece was not cast properly.

The Basses of the Barn Band, after a successful tour of South Africa, is repeating its triumph of some two years ago in the Dominion. The "All Stars" of the Barn Band, who only fair. Pink Jubilee Singers did but a fair business in the South Island.

Pricilla Verne and Tom Armstrong at the close of their ten months' engagement with the Fallers return to America to fulfil contracts.

ANDREW SMART.

LETTER TO THE EDITOR.

Unity the Artist's Salvation.

To the Editor of THE DRAMATIC MIRROR:

Sir,—In advocating organization among professional colleagues, we are often met with the argument that organization of performers is not necessary, as we cannot be compared with teamsters, bricklayers, hodcarriers, etc., or in fact with any other grade of workers of the "outside world" for whom organization may be proven beneficial or necessary. And it is to be regretted that we are so slow to recognize that it is only by organization that we can ever hope to improve conditions that exist.

Modern conditions in all branches of industry tend to combination and concentration of forces. The actor must ally for mutual protection. The individual is weakening. Concentration a force, respected by the employer and lawmaker.

Brother actors and managers, have you ever stopped to think of what you both are doing to the theatrical profession of America? America's great actors are only memories; even good actors are as rare as a hit (as it is called in the vaudeville in midwinter. Why? There's a reason. It isn't the fault of the managers alone, or of the actors alone, but both, in their mad rush for that almighty dollar. The dollar is the god in America to-day, and you are both so devoted to his worship that you rush madly over truth, ability, in fact everything that made actors in America in the good old days gone by.

First, the actors and managers of to-day are two separate and distinct factions, warring one against the other. The actor regards the manager as a designing, dishonest enemy, who thinks only of how he can take advantage of him and get him under his control and make money out of his (often imaginary) talent. Thus he looks upon the manager as his worst enemy, forgetting in consequence of his lack of business ability, or, rather, good reasoning ability, that the manager is the one that spends his money and time in building theatres and productions so that the actor may have an opportunity to earn a livelihood in his chosen calling; and if Mr. Actor happens to make a hit (as it is called in the language of the American stage), his first thought is to get more money out of the manager; and very often just such an actor has made the success of a play impossible, either through a business way by demanding so much money out of the manager, or by the manager's refusal to comply with the actor's demand, the actor withdraws and the manager is compelled to replace him as best he can, the public becomes disgruntled, and that makes failure even more certain, for is not the American public a fickle child even at the best?

On the other side, the manager in selecting a company of players for a production, realizing the weakness of the individual performer, takes every advantage possible, more especially of those that have not become prominent in the eyes of the theatregoing public, realizing that the prominent members of the profession that he feels he must have, regardless of their fit-

ness, to play the parts assigned to them, are going to exert—yes, exert—from him in the way of salary unreasonable sums, thus crushing out all notion of the more important members of his production by compelling them to work for a mere pittance; and just that condition of affairs is driving more real intelligence and talent from the dramatic field than anything else and filling the ranks with a worthless, irresponsible, talentless horde that think only of a life of pleasure, freedom from care and irksome responsibility, and because it is imagined that there is some mysterious ethical force in the profession of players that relieves them to a large extent from the so-called conventions which members of the less fortunate professions are forced to obey.

It is not for me to take up the cudgels of my brother and sister players, though I should never be found backward in defending slanders that are hurled against the stage by the ignorant; but just now I'm stating facts in a truly American way, and Mr. Actor and Mr. Manager, the sooner you become friends to yourselves and each other and the American stage, the sooner we shall see great actors and artistic successes in America, as our forefathers saw them.

I was walking down Broadway the other evening wondering where I should go to enjoy a performance, when I met an actor that had known and played with America's great actors; and I asked him where we could go and see some real acting. He invited me to a moving picture theatre. I went and there we did see some real acting in the French pictures that were shown, and when we came out this old veteran of the American stage said: "It is to such places we must go in America to-day to see real acting. True, we have a few good actors in America, but they are generally surrounded with such bad talent, if talent it can be called, that you come away thoroughly disappointed."

That old veteran's words set me to thinking, and here I ask the American actor and manager to think why are all European actors good actors? Simply because they love their art and are devoted to it. It is their religion. They devote their lives, their energy, their all to it. They are actors at heart, servants of the public and they realize it and are in consequence successful.

True, they don't make so many millionaires, but they make great actors and continue in the march of artistic advancement, and both authors and actors are encouraged by the public and government.

The world has been waiting and talking for centuries about Judgment day, when the Angel Gabriel shall blow his trumpet and awaken the dead. The time has come when some one should blow the trumpet and awaken this dead-alive country to full realization of the appalling conditions not only in the theatrical profession but in every walk of life in America to-day. One of Longfellow's brilliant thoughts comes to me: "The world hungers more for love than for bread." Do you remember the speech that George Eliot puts into the mouth of Adam Bede? "I like to read about Moses best in the Old Testament. He carried a hard business well through, and died when his work was going to reap the fruit. A man must have courage to look after his life so, and think what'll come of it after he's dead and gone." And I ask you, Mr. Actor and Mr. Manager, to think a little less of the American dollar and a little more of the American stage and its future, and make it a pride and a credit to the greatest country the sun ever shone upon.

TOM BRADDOCK.

THE MOTION PICTURE FIELD.

(Continued from page 22.)

GAUMONT BRANCH ST. JOHN, N. B.

The Gaumont Company have established a suite of offices at 30 Waterloo Street, St. John, N. B., under the management of A. H. McBeath, where a full stock of films, machine parts, song slides and all the accessories of the motion picture business is constantly kept on hand, and projecting machines and screens are also installed. Mr. McBeath is assisted by Charles Kerr.

EDISON NOTES—COMING RELEASES.

The Princess and Peasant and Sisters, to be released May 17 and 20, respectively, are the first of the pictures produced in Cuba that the Edison Company has yet released. The release of May 17 is expected to produce something of a sensation in the way of a thrilling feature which is said to rival anything that has yet been thrown upon the canvas. The second of this picture is said to be about a rugged mountain, the natural formations of which offer an ideal setting for the highly dramatic story it presents. The Edison people expect that the film will be accepted as one of the best that have ever left their studio, which in view of the many pictures that have originated from that source would be a very high compliment indeed.

Sisters, while less sensational in character, is a film of unusual dramatic strength, made all the more attractive by the gorgeous tropical setting in which it is laid. It tells a tale of sisterly devotion and self-sacrifice that would win the hearts of any audience even were it not distinguished by beautiful island scenery and wonderfully clear and sharp photography.

All On Account of a Dream, Mark, the Edison release of May 24, is described as a genuinely funny farce in which husband and wife find themselves in the most unpleasant but extremely laughable dilemmas as a result of the wife's indifferent creation that she has her husband's to a tramp without first having removed the laundry marks.

Mid the Cannon's Roar is a special Edison

ADOLPH KLAUBER, TIMES.

A BANDOBOX TRAGEDY

Clever Sketch at the Lyceum in Which Ethel Browning Acts Charmingly!

LOVE'S UNDERSTUDY, a character sketch in one act, by Richard Fehmelmer. Lyceum. Emily, Miss Ethel Browning. Gertrude Gordon, Miss Winifred Voorhees. Joe, Rocklife Fellowes.

But lovers of good acting were rewarded by a remarkably sensitive and appealing performance of the role of Emily by Miss Ethel Browning, a petite, eerie little creature, with a fine ability in characterization, an exquisite quality of tenderness, and a really exceptional gift of

At Special Matinee

Lyceum, May 8

emotional expression. Some years ago this actress played here with great success in "Maria of the Lowlands," since which time her appearances on the New York stage have been infrequent. The fact is mentioned as illustrating a wretched condition of affairs in our theatre, where genuine ability is an often checked to make room for young ladies whose chief claim to consideration is an ability to make goo-goo eyes.

GLOBE AND COMMERCIAL ADVERTISER.

Ethel Browning was most appealing as the deserted Emily. Her winning pathos made one think of that other loving and deserted Emily whom Dickens immortalized.

Decoration Day film to be released May 27, which shows the heroic defense of Fort Loring during the Civil War, with a charming love story deftly interwoven. The film is a real masterpiece. The Mule Driver and the Garrulous Mule will be released May 31.

The Piece of Lace, in which Miss Pilar-Morin is again introduced to the motion picture public, is a clever detective story of the "Sherlock Holmes" order. It will be released June 5.

"WINTER'S TALE" BY THANHOUSER.

The Thanhouse Company announces for release in the near future an adaptation from Shakespeare's Winter's Tale. Unusual pains is being taken, it is said, to make the production a notable one.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

The Clement Theatre at Dover, N. H., changed from vaudeville and pictures to straight pictures and illustrated songs May 2, and reduced the price of admission from ten to five cents.

F. E. Low and Judd Wright have opened a new vaudeville and picture house in Haverhill, Mass. The seating capacity is about 1,000; very attractive theatre and doing good business.

At Kearney, Neb., the Crescent will run vaudeville in connection with the pictures. Business has been exceptionally good here, and managers Schwarz and Hoppen are well pleased with their venture. The Crescent theatre has been made into a saloon and the owners are now using the Opera House for their pictures, and may continue to do so until the regular theatrical season opens, by which time they hope to have a permanent location.

At Hannibal, Mo., the New Star entertained good crowds and the Goodwin attracted its share of patronage April 22-23. The Majestic, a new house, Cary and McDonald, managers, opened April 30 to fair business. They have a seating capacity of 400, and the house is nicely equipped for the business and use independent films.

The Victoria at Cumberland, Md., has been taken over by Wertheimer Brothers, who are giving the patrons of this house some excellent films, the reels being changed daily. The Star and Dreamland still continue to draw the usual nightly crowds, without any signs of let-up. The Poli closed, due to poor business.

Pictoreland at Brunswick, Me., closed last week, owing to the fact that the house was not large enough for the purpose. At Williamsport, Conn., the Bijou introduced Benjamin Hendricks, who made a big hit in his song, "Mr. Johnson, Good Night." At the scenic, La Belle Lenora sang "The Strawberry Man" by request in Italian dialect, to the delight of large houses May 2-7.

At St. John, N. B., the Star inaugurated a short season of the Cameraphone May 3. The Unique presented licensed films of Mammet in Africa May 2, 3 to good business. The Nickel and Novelty continued to set their share of patronage May 2-9.

At San Antonio, Tex., Manager Barker, of the Wonderland, is running the Melies releases. This is very interesting to San Antonians for the reason that all the pictures were taken in this city. They are becoming very popular and the people are praising Manager Barker for his efforts.

At Lewiston, Me., the Empire opened for a summer season of pictures and vaudeville, under direction of Marcus Low's Consolidated Amusement Company.

At Premier Beach, Temple, Portsmouth, N. H., business held uniformly good April 22-30. Whitman's Post Orchestra sustains its popularity, and Leroy Welch, illustrated song singer, is a good drawing card. Week of May 2-7 opened well.

The New American at Myria, O., opened its doors May 2. It is just a year since it was destroyed by fire. The theatre is better in many ways and has a seating capacity of 510. The operating room for the picture machine is said to be absolutely fireproof. The New American has about the best location, and with good vaudeville and pictures should do splendid business.

At St. Paul, Minn., the Alhambra is the manager, as before the fire. Associated films are used. When the Alhambra opens up Myria will then have four vaudeville and picture houses, but no parks.

Lewell, Mass., has a new house, called the Empire, which opened April 26 to good business.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

The Forepaugh-Bells Circus drew two large audiences at Parkersburg, W. Va., on May 3. John Robinson's Circus is to be at Lima, O., on May 9.

Gollmar's Circus, which was booked to open season at Rockford, Ill., was unable to give performance there owing to a heavy storm of rain.

The Hagenbeck and Wallace Circus is billed for Piquetteburg, Pa., May 16.

Capcity business greeted the 101 Ranch on April 30, at two performances at Cambridge, O.

The Forepaugh-Bells Circus gave two good performances to two large audiences April 23 at Portsmouth, O.

The Forepaugh and Bells Circus is due at Sunbury, Pa., May 20, and Pawnee Bill follows on May 25.

Crowded tents greeted Frank Robbins' Circus at Burlington, N. J., on May 6, and two first-class performances were given.

At Springfield, O., Miller Brothers' Ranch 101 April 28, gave an excellent performance to capacity at both performances.

Butler, Pa., is to have a visit from the Forepaugh and Bells Brothers' Circus on May 14. May 23 is the date set for the appearance of the Forepaugh-Bells Brothers' Circus at Lancaster, Pa.

Buffalo Bill and Pawnee Bill's combined attractions will be seen at Harrisburg, Pa., on May 18.

Young Buffalo's Wild West will give a first performance at Pottsville, Pa., May 7, and will go on the road from there.

John Robinson's Circus drew good business, considering the rainy weather, at Bellefonte, O., on May 3. The performance was good.

Leon Morris' Dog and Pony Show is expected to appear at Michigan City, Ind., on May 4. S. Frank A. Robbins' Circus exhibited at New Brunswick, N. J., May 4, this being its twentieth annual visit to this city, and it proved to be a clean and up-to-date old-fashioned one-ring circus, and played to crowded tents both afternoon and evening.

Robinson's Circus opened the season at Greenville, O., April 30, with a good street parade and performance.

John Robinson's Circus is billed at Richmond, Ind., for May 12.

Singling Brothers' Circus is largely billed at Louisville, Ky., for May 14.

CORRESPONDENCE.

Received too late for classification.

MICHIGAN.

ADRIAN—CROSBIE, OPERA HOUSE (J. D. Hardy): H. Wilson in *Mets in Ireland* April 27, with a good cast, and gave very good satisfaction to large houses. *Goodness of Liberty 5*. *Jolly Girl Surprises* 11.

NEW JERSEY.

TRENTON—TAYLOR OPERA HOUSE: Henry Miller's Associates, Piquetteburg, opened April 22, 23 in the service to the House, giving a very pleasing performance to good business. Madame Marcella Sembrich, assisted by Frank La Forge, pianist, appeared in concert 2, before an audience that completely filled the two lower boxes. The performance was delightful. To William J. Glaser, assistant treasurer of the Trent Theatre Building Co., and Eddie T. Havens, Jr., ticket seller at the Trent Theatre, were initiated in the Trenton Lodge of Elks 22, in honor of the occasion a social session was held, at which most of the performers at the Trent assisted. *Joan Laaky's Pianophoria*, *John P. Wade* and wife, the Italian Trio, *Charlotte Townsend* and her co., *McNamee and Connolly* and Webb, A most delightful evening was spent. Eddie Havens was one of the "goats," and thinks he got his money's worth; he says it is worth something to know where to find a good barber.

PLAINFIELD—THEATRE (Proctor and Sanderson): Three Times April 30; matinee and night to crowded houses; *Florine Sweetman* as *Mollie Summers* was enthusiastically received, and *Thomas Whitman*, the third time, was much applauded. Others in the cast, worthy of special mention, were *Edward Wade* and *Frederic Dunmore*. The Smart Set co. in *His Honor the Barber*, 6, to fair houses; *S. H. Dudley* was the life of the performance. HOPE CHAPLIN, Second annual minstrel, by the William N. Runyon Association, 24, 27 and 29; pleased good houses at each performance. Among those who had parts were: *Benjamin W. Evans*, *Bertram C.* and *William Firstbrook*, *Thomas M. Muir*, *George Rittenhouse*, *Frank Clark*, *Russell Randolph*. The song, "When I Dream in the Gloom of You," written by William N. Runyon, made a big hit.

WASHINGTON.

HOQUIAM—ARCADE GRAND (F. Faunt La Roy): Vaudeville April 23-27; fair; light business. *Villon-Arcade Stock* co. presented *King's Evidence*; pleased good business 23-1. —MORRIS (J. V. Connors): Colonial Stock co. presented *Turned Up 23-1*.

CANADA.

MONCTON, N. B.—OPERA HOUSE (Torris and Winter): Vaudeville and pictures 4-1 pleased good business. Along the Kennebec 11 —DAVIDSON (Davidson and Perry): Vaudeville and pictures 2-4; drew immense business. Colonial Stock co. 5-7. —ITEM: Ed H. Barstead, Jr., was here 6 in the interests of Along the Kennebec.

ST. THOMAS, ONT.—GRAND (William Devine): The Girl from Reeter's April 26; good performance; fair business. H. Wilson in *Mets in Ireland* 2; good attraction; A. R. O. Buster Brown 11. —ITEM: A pleasant surprise was given Mr. Wilson at the close of the second act, when he was presented with a beautiful fob for being the most popular actor visiting the city this season.

New sample book sent on request

Henrietta Crossman in Sham April 29, 30, 31

to be produced this season are The Climates

Diplomacy. The Great Divide. Girls. The Blue House. The Regeneration. Salome. Jane. Brewster's Millions. The Square Mass. Little Lord Fauntleroy. and Texas. The co. is composed of the following players: Lydia Powell, Charles Lam, Valerie Valaire, Minnie Williams, India Palmer Guard, Helen Pullman, Heryl Pullman, Irving Lancaster, Stuart Robson, Jr., Charles Ellwood, Percy Radcliffe, Herbert Frank, and Chauncey Causeland.

NEW LONDON.—LYCEUM (Walter T. Murphy, res. mgr.): Henrietta Crossman April 28 in Sham; excellent co.; pleased big house. Season closed. —EMPIRE (Empire Amusement Co.): Ex-Alderman C. W. Brown has secured a half-interest in this house, and in the future will be conducted under the name of the Empire Amusement Co. New scenery, seats and an orchestra have been installed, and standing room is the order at every performance.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray): Clara Turner in repertoire. 5-7. A Thief in the House. A Merry Widow's Romance. A Modern Lady Godiva. A Child of the Slums. A Pair of Twins, and The Christian and the Jew.

WATERBURY.—POLIS (Harry Parsons): Fritz Schell and her co. in The Prima Donna April 30 filled the house with a well pleased audience. Erminie (by local amateurs) 2, 3, to large audiences. New York Grand Opera co. in Carmen and Faust 5, 6. John Drew in Inconstant George 10. Billie Burke in Mrs. Dot June 9.

DELAWARE.

WILMINGTON.—AVENUE (Connors, Edwards and Roth): Mistress Nell 5-7. The Cowboy and the Lady 9-14.

FLORIDA.

OCALA.—TEMPLE (J. W. Sylvester): Sylvia Summers co. 5, 9-11, opening in The Little Hotel.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): David Higgins in His Last Dollar April 29, 30; a well balanced co.; stage settings and everything to match; one of the most realistic plays of the season; received many curtain calls and encores; richly deserved better patronage. —The Red Mill 4; big co. Dorothy Horton 10, 11. Wine, Woman and Song 12, 13. 5-11. White Squaw June 10. —TURNER: Week of 18 O'Neill Dramatic co. (Ollie Cook) in The Orphan's Heritage; good production; business improving. —BOZ, OAKS, and LYRIO: All good pictures and business. —LYRIO: Milton O. Higgins, the manager, was a Chicago boy, a protégé of Big Hall, long on the Main stage. May 10, we didn't have pleasant chat over the olden times.

ILLINOIS.

WELVIDERE.—DERTHICKS OPERA HOUSE (Loop, Dyar and Pierce): Richards and Fringie's Minstrels April 29; fair, to good house. Nelson Wolcott in pictures 3; good to big house. Heryl Mary Ann 4 by the Grace Hayward Associate Players changed to Brewster's Millions. It will be given as a benefit to the local Order of Eastern Star. Flower of the March 7. The Great Divide 10.

BLOOMINGTON.—CHATTERTON (F. M. Raleigh): Flower of the March 7; fair, to good business. The Lid Lifters 21; big business. —The Port of Missing Men 23 pleased good business. —Winnipeg Brothers Stock co. (return) to large and well pleased business 25-26. 5-10 of the Toyshop 5-7 (home talent). The Great Divide 14 closes the local season.

PEORIA.—MAJESTIC (Henry Sandmeyer, res. mgr.): The Fatal Wedding 1-4 pleased fair business. The Virginian 5-7. —ITEM: Vernon O. Weaver will add another house to those already owned by him in this city, making four owned by him in Peoria. He has also Al Franco Park, Peoria's chief summer amusement place.

WELGIN.—OPERA HOUSE (F. W. Jencks): The Girl of the Golden West April 30; fair to good business. The Fatal Wedding 1-4. Nelson Wolcott pictures 2 drew good crowd. —Renaissance at Red Gate 4. Polly of the Circus 6. —UNDERCANYAN: Lewis Stock co. 9-14 in repertoire. Season opens here.

SPRINGFIELD.—PLUMB OPERA HOUSE (J. S. Williams): The Harry Stock co. opened April 24. Plays presented: Charity Ball, Lena Rivers, and Monte Cristo; the co. was competent and business has been uniformly good.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Girl of the Golden West April 30 canceled. Season closed. The Grand will be run as a vaudeville house during the summer months by John Bersebelt, commencing 1.

SPRINGFIELD.—MAJESTIC (C. H. Summers, res. mgr.): East Lynne April 24-27; fair to good business. The Port of Missing Men 25-27; good co. and business. The Fatal Wedding 5-7. Just a Woman's Way 12-14.

MORRISON.—AUDITORIUM (A. R. Lewis): Flower of the March 5; fair co.; large business. —ITEM: An unusual number of attractions scheduled have canceled.

QUINCY.—EMPIRE (W. L. Bushy): The Lion and the Mouse 1 drew two good houses; pleased. The Milwaukee German Stock co. 7.

INDIANA.

FORT WAYNE.—MAJESTIC (Rice and Strait): Seven Days April 19 pleased good house. The Traveling Salesman 25, matinee and evening, pleased good house. Shadowed by Three 31; big house. McIntyre and Heath in Hart 33; packed house. Al. Wilson in Metz in Ireland 34; big house. Mrs. Leslie Carter was to play in this city in Vesta Herve 28-31, but was taken suddenly ill, and date had to be canceled. The Werrods in hypnotic sensations 30; good house. —Ishmael 1; good house. The Girl of the Golden West 4. The Gay Hussars 6. —ITEM: Harvey Porter has resigned as assistant treasurer in box-office at Majestic Theatre. Edward Schreck, of this city, has taken his place.

WEST BEND.—OLIVER OPERA HOUSE (Harry G. Sommer): The Servant in the House April 26 drew two good houses and gave splendid satisfaction; strong co. The Girl of the Golden West 2 delighted large audience; excellent attraction and capable co. Myrtle Tannehill and Edward J. Hayes in the leading roles were good. —AUDITORIUM (Harry G. Sommer): Sallie Fisher and fine supporting co. in

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Nora Bayes.

The Goddess of Liberty 28; entertained well; large house. Marie Janis in The Fair Co-ed 4. The Gay Hussars 5. Minneapolis Symphony Orchestra 5. —INDIANA (Thomas Moss): Indiana Theatre Stock co. in An American Girl 24-30. The Wife 1-7; fair business.

ANDERSON.—OPERA HOUSE (J. E. Hemmings): Goddess of Liberty April 29 pleased large house. Miss Patsy 5; fair satisfaction to fair business. Mrs. Leslie Carter 30 canceled on account of illness. The Servant in the House 11. The Third Degree 11. —ITEM: Manager Hemmings met with a painful accident recently. He fell down stairs and badly injured the ligaments of his knee.

LOGANSFORD.—THEATRE NELSON (Fred Smyth): Al. H. Wilson as Metz in Ireland April 28; pleased a large audience. Shadowed by Three 26; fair co. to poor business. Sallie Fisher and George Parsons in The Goddess of Liberty 27 to S. R. O. business; one of the best attractions of the season. Third Degree 7.

TERRE HAUTE.—GRAND (T. W. Barbrad): Third Degree April 30, 1 pleased large house. Miss Patsy 2; good attraction and house. The Old Clothes Man 3 and Nelson Wolcott pictures 4-6. —LYRIC (Jack Hoefler): Vaudeville 2-5; strong attractions and good business. —VALENTINE (Jack Hoefler): Vaudeville 2-5, to big business.

RICHMOND.—GEMNETT (H. G. Sommer): Richmond Stock co. 2-4 and 6 in Carter of the Last Y, to capacity houses; third successful week of co. here in repertoire. Miss Patsy 5, with Gertrude Quinlan in leading role, pleased large house. Richmond Stock co. 8-14 in When Love Is True.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunkel): Nelson as Metz in Ireland April 30, 1, to poor business. Creator's Hand 2 pleased a small house. Goddess of Liberty co. 11.

PRINCETON.—UNDER CANYAN: E. H. Harrington's U. T. C. 2 pleased good business. —ITEM: This was his best performance and he will go on the road from here.

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EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeten): The Cowboy and the Thief 5.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (R. O. Ellsworth): The Prisoner of Zenda 6 (by students of Ellsworth College). Richards and Fringie's Minstrels 9. —ITEM: The Shuberts state that bookings will be resumed at the Auditorium in Des Moines, the house having been dark most of the past season. —Bushy Brothers announce that they have secured control of the Opera House at Clinton, Ia., and Keokuk, Ia. —Treadwell Brothers announce that they will send out next season three cos. playing The Man on the Box.

DAVENPORT.—BURTIS' OPERA HOUSE (Chamberlin-Kindt and Co.): The Lid Lifters April 27 pleased a fair sized audience. Dark 28-30. The Flower of the March 1; satisfactory, to fair business. Miss Nobody from Starland 14. Henrietta Crossman 19. —OPERA HOUSE (D. L. Hughes): Ben Hendricks 1 in

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The Girl with the Whooping Cough

By STANISLAW STANOW

Old Olson; pleased a fair sized house. Harmonie Concert 5. William Collier 10. —PRINCETON (Chamberlin-Kindt and Co.): The Prisoner of Zenda 6. In Up State Folks 2-4.

DUBUQUE.—GRAND (William L. Bradley):

The Flirting Princess April 28; fair business and performance. Don Phillipson Band 2; excellent concert to two light houses. Same 5. Blanche Walsh 4. Richard and Fring's Minstrels 4. Local 11. Henrietta Crossman 21. **ITEM:** A fire was supposed to be the cause of four recent incendiary fires, was caught red-handed endeavoring to set fire to the Grand 2, during the Phillipson concert.

PORT DODGE.—ARMORY THEATRE (William F. Derner): The Great Divide April 27 to good house; co. good; pleased audience. House talent in 2 Day at the Union Station 4. The Merry Widow 4, with a metropolitan cast.

KANSAS.

TOPEKA.—OPERA HOUSE (Roy Crawford): Blanche Walsh in The First April 28; excellent attraction, to good business. The Right of Way 28; good co.; light attendance. The Merry Widow 30; fine performance; cast included number of the original co.; business good. William Collier 18. Margaret Anglin 30. The Red Mill June 8. **MAJESTIC** (Jack P. Trutt, acting mgr.): North Brothers Stock co., with Sport North and Genevieve Russell, in repertoire. Mrs. Jack 2-7; good patronage. **ITEM:** House will run throughout the summer. The Kansas Bankers, in convention here, 26, 27, have arranged for an exclusive performance of Otis Skinner in Your Humble Servant 27, at the Grand. The entire house has been reserved.

COLUMBUS.—McGHEE'S THEATRE (W. R. McGhee): Tempest and Sunshine April 19 to fair business. Season closed.

KENTUCKY.

HENDERSON.—PARK (J. D. Kilgore): Benfrow's Jolly Pathfinders 11-23; good performance and business. Silver Threads 27 pleased good business and closed season.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen): Kirk Brown co. closed April 29 and presented to packed houses The Wife, Brown of Harvard, Clametes, Under the Red Robe, The Merchant of Venice, and St. Rimo; co. and performances excellent. **ITEM:** They were to close 30, but one of the co., Mabel Dillingham (Mrs. Henry Crosby) was taken sick with diphtheria and the Board of Health ordered the house closed Saturday noon. The house was sold out for matinee and evening, but money was returned. The season is now closed, to reopen the last of August.

LEWISTON.—EMPIRE (J. A. O'Brien): Viola Allen in The White Sister April 28 to an all-star co. presented one of the best attractions in years to a packed house. Local Union Musical in Marie Rose 29 pleased good house.

BRUNSWICK.—TOWN HALL (H. J. Givens): R. of N. T. Concert (local) 7. O. A. R. Memorial Lecture 30.

MARYLAND.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): Vaudeville and pictures 2-7, except 5; big houses and pleased. Bailey and Austin in Top of the World (benefit for the poor) 28; Charles E. Baker 30; R. O. O. good attraction and pleased. **FAMILY** (Rudie Kennedy, res. mgr.): Joe Weston in School Days, vaudeville and pictures to packed houses 2-8. **ITEM:** Bailey and Austin closed at Harrisburg, Pa., 7, after a successful series of thirty-nine weeks.

CUMBERLAND.—MARYLAND (W. L. McCray, res. mgr.): Vaudeville and pictures April 28-29 to excellent business. A Trip to the Moon (local) 28-30 drew S. R. O. each night; a very creditable performance was given; the cast numbering 500.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Smart Set April 29; good performance, to capacity business. The season closed.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Before a very large audience, the much heralded Fritz Schlegel made her first local appearance in The Prima Donna April 27, and a very indifferent performance of the opera was given; the production was well staged and costumed. George Sidney in The Joy Riders 28, matinee and night, with Madge Lawrence, Lillian Davis, Winnie Richards, Frank Milton, and a fair co. in a pleasing performance to fair attendance. With this attraction the regular season came to an end, which under Manager George S. Wiley has been very successful with the attractions that have been given him. Musical comedy has been the most popular here, while several of the high-class dramatic offerings have also done well. For the coming season of 1910-11 the attractions will be booked by the Shuberts. It is to be a decided change for the better. **ITEM:** John Malone and John E. Garvey arrived home after a good season on the road. Manager M. R. Shubert was in town 28. Robert Doherty arrived home 29. A new stock co. will open a summer season at the Savoy Theatre June 1, and if the management present a good line of plays with a popular cast of players the season will be a big success. Manager G. S. Hancock was in town 28, calling on friends. George Sylvester, late of S. Rimo co., arrived home 2, the co. having closed their season. W. F. GHE.

WORCESTER.—THEATRE (J. F. Burke, res. mgr.): United Commercial Travelers' Minstrels April 29 to packed house. The Worcester Theatre Stock co. opened the stock season in Mrs. Fiske's success. The New York Idea, 2-7, with Clara Blandick in the role created by Mrs. Fiske. Miss Blandick's interpretation of the part was fine and she was enthusiastically received by a large house also received many floral offerings. Other deserving special mention are John Webster as John Karlska, John Cumberland as Sir Wilfred Oates-Darby, and the balance of the co. playing their respective parts in a very capable manner. The piece was staged in an excellent manner by Francis Morison. The College Widow 9-14. **POLY** (J. G. O'Riddle, res. mgr.): The Pull Stock co. opened

2-7 in The Call of the North to large houses. The members of the co. were given a warm reception by their friends in this city. The co. is a strong one, and the theatregoers of this city will have the opportunity to witness some very fine performances before the season is over. The Lion and the Mouse 9-14. **FRANKLIN SQUARE** (Joseph A. Mack, res. mgr.): House talent in Africa pictures and illustrated songs 2-7. Moving pictures 9-14.

NORTHAMPTON.—ACADEMY (B. L. Potter): Moving pictures continued to furnish satisfactory entertainment 2-7, except 4, when Stetson's U. T. C. made its annual popular appeal at two largely attended performances. **ITEM:** The Yale Freshman 12. **SMITH COLLEGE ASSEMBLY HALL:** The Buhler Quartette gave an excellent concert of chamber music April 28. Maria Churchill was soloist. **STUDENTS' BUILDING:** The dramatic division of college students known as the Rock and Buskin gave an interesting performance of King Alfred's Jewel 30. **ITEM:** A large number of society people and those interested in horses attended the Horse Show at the Smith Agricultural School arena 4.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Viola Allen in The White Sister April 27 to large and pleased audience. Havana 28; good house. Primrose Minstrels pleased a large audience 29. Stetson's U. T. C. matinee and evening, 30; good houses.

ATHOL.—OPERA HOUSE (Albert Milworth): Japanese Honeymoon April 21; fair co.; poor business.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): Stetson's U. T. C. April 25.

MICHIGAN.

KALAMAZOO.—ACADEMY (B. A. Bush): Creators and his band April 29 pleased fair sized audience. **ITEM:** On account of vandalism at the Fuller, Creators's engagement was transferred to the Academy. **FULLER** (W. J. Donnelly): The Servant in the House 4; splendid co.; well received by large audience. Third Degree 12. Margaret Anglin in The Awakening of Helena Richter 20. Billie Burke in Mrs. Dot 27.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): The Servant in the House 1 pleased capacity. Minneapolis Symphony Orchestra 7. May LaForte 8-14. **ITEM:** Manager J. A. Simon and family went to Sturgis, Mich., to attend the wedding of their eldest son, Victor L., which occurred May 3. Mr. Simon was for years correspondent for THE MIRROR. Many happy years for Mr. Simon.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Katherine Hathaway in East Lynne April 30 to fair matinee and night business. Powell and Coburn's Musical Comedy co. opened a week's engagement 2 in The Yankee Doodle Boy to capacity. W. F. Mann offers Shadowed by Three 12. The Minister's Son 16. Lillian Russell in Wildfire 26. St. Rimo 30.

FORT HURON.—MAJESTIC (Sam Hartwell): Al. H. Willard in Mer. in Island April 29; good co. and business. Grace Van Stralford in The Golden Butterfly 30; a splendid attraction; S. R. O. The Goddess of Liberty 1; one of the best musical offerings presented here this season. S. R. O. The Third Degree 20. Our New Minister 22. **ITEM:** Sunday night attractions are playing to full houses here.

CADILLAC.—THEATRE (Tom Kress): Buster Brown April 29 to good business and performance. The Traveling Salesman 28 pleased good business. The Servant in the House 30. Sunny South 7. The Lion and the Mouse 11. **ITEM:** The Hunt-Griffin Opera co. booked for 22, 23 was cancelled after first performance by Manager Kress.

ALPENA.—MALTE OPERA HOUSE (Ad. McGreger): Lyceum attraction the Palmist Sisters April 29; excellent, to a good house. The Traveling Salesman 30; very good co.; pleased large house; Rosalind Coghlan and George M. De Vere very good. **TEMPLE** (W. B. Robertson): Buster Brown 2.

SAGINAW.—ACADEMY (E. A. Carpenter): Grace Van Stralford in The Golden Butterfly April 29 pleased crowded house; very good attraction. Buster Brown 6. **AUDITORIUM:** Creators's Band 25, 26 to big business.

BATTLE CREEK.—PORT (E. B. Smith): Creators and his band April 28; small house; greatly pleased. The Goddess of Liberty 29; large house; highly satisfactory. W. F. Mann co. in Tempest and Sunshine 30, 1; fair houses; pleased.

TRAVERSE CITY.—STEINBERG'S GRAND (George S. Challis): The Traveling Salesman April 29; good offering by an excellent co.; house sold out. St. Rimo 16. Polly of the Circus 19.

CHEBOYGAN.—CITY OPERA HOUSE (I. H. Erratt): The Palmist Sisters Concert co. April 27; fine concert, to good business. Buster Brown 30; good to fair business. Tom Marks Stock co. 2-7.

READING.—OPERA HOUSE (J. W. Pool): W. F. Mann's Tempest and Sunshine April 28; good co.; pleased good house. W. F. Mann's Shadowed by Three 4. Local talent 15 and 27.

SAULT STE. MARIE.—SOC OPERA HOUSE (H. F. Jordan): Buster Brown Musical April 28, 29 pleased capacity. The Holy City 8. Fantasia 9. Uncle Tom's Cabin 15.

ANN ARBOR.—WHITNEY (A. G. Abbot): Creators's Band April 30 pleased good house. Elsie Janis 7. The Servant in the House 9. Henrietta Crossman 10.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): Tempest and Sunshine April 23; small house. The Servant in the House 3.

MINNESOTA.

HIBBING.—POWERS (H. De Chambeau): The Carl W. Cook Stock co. April 25-26 to Jm the Westerner, The Gambler and the Girl. The American Girl, Capital and Labor, Beware of Men, and The Ranch; or, the Pride of the Plains; good co. and business. Uncle Tom's Cabin 1. The Carl W. Cook Stock co. 2-3. **BEALEY** (J. Barrichter): The Fisher Stock co. indefinite.

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BRainerd.—PARK OPERA HOUSE (Frank G. Hall, res. mgr.): Martin's U. T. C. April 27 pleased fair house. St. Rimo 28; good performance. The Princess and the Japanese Girl (High School class play) 6.

WINONA.—OPERA HOUSE (O. F. Burlingame): Isle of Spice April 25 to good business; pleased. Faust German co. 8. The Norseman 28 canceled. Robert Edeson 4 canceled.

AUSTIN.—GEM (W. J. Mahan): Cloromex Players opened 1 for a week of repertoire. The Girl that's All the Candy 8.

MISSISSIPPI.

TUPELO.—OPERA HOUSE (E. W. Armstrong): Schubert Symphony Club April 28 rendered an excellent programme to a small but appreciative audience; the entire co. was good.

BILGEE.—DURATE'S (Law Rose): Vaudeville and moving pictures April 28-30; fair entertainment; light business.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Phille): Blanche Walsh in The First April 28 was cordially received by a good house; the houses went to the star and George W. Howard. The Right of Way 29, 30; an excellent co. and production; business light. The Merry Widow 1, 2.

LYCUM (C. U. Phille): Lotta Simmons in Napht 24-27; was well received by fair business. The Lady Rucaners 28-30, with a pretty chorus and handsome costumes pleased good business; Helen Van Huren scored a personal hit in the olio and Hansen and Bonet gave a clever sketch. **AUDITORIUM:** Mulhall's Wild West 29, 30 pleased light business.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): The Round Up April 29, 30, with matinee, played to enormous business and pleased everybody. Ogden Crane as Buck McGee divided the honors with Maclyn Arbuckle. Otis Skinner 11, 12. St. Rimo 15, 16. The Gingerbread Man 21. Little Johnny Jones 23. The Prince of Tonight 29, 30. **FAMILY** (G. Newton Crawford): Stock co. in For Mother's Sake 1-7, U. T. C. 8-14.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Schreung): Lorraine Keene co. April 25-30 in repertoire to good houses. The Merry Widow 3-4. Fulton Stock co. 9—all Summer. **LYRIC** (L. M. Gorman):

A Blue Grass Widow 28-30 was good, to capacity houses. Salomey Jane 2-7. Brown of Harvard 9-14. **ORPHNUM** (H. M. Billings): Bert Lottis co. 28-30; good, to capacity houses. **ITEM:** Battle Foley has joined the Loric co., coming here from New York city. The Gillen and Honey Co. entertained 800 employees at the Lyric 28, and the Laurentide Mica Co. will do the same for 135 employees 1. The Fulton Stock co., which was at the Lyric for several seasons and has lately been in the South, will return 2, to open at the Lyric 9 for a summer season. **FORREST W. THERMITS.**

KEARNEY.—OPERA HOUSE (J. F. Saup): Pictures and vaudeville April 29-30 to good business. The Sheriff of Sandy Park 11. In the Trenches (local) 15. St. Rimo 28.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles E. King, res. mgr.): Knights of Columbus Minstrels April 28 (local) pleased packed house. King's moving pictures 30 pleased fair business. **ITEM:** This closes the season at this house.

BERLIN.—ALBERT (Albert Croisau): Avery Stock co. 2-4 in Lena Rivers, The Devil, and The Fatal Oath; good co. to fair house. The Farmer's Daughter 6. Young Adams Stock co. 9-14.

PORTSMOUTH.—THEATRE (F. W. Hartford): James T. Powers in Havana April 29 pleased big house immensely. Vaudeville and pictures 2-7 to good business first half of week.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Henry Miller Associate Players, headed by Tyrone Power, presented The Servant in the House 3 before a fair crowd and most appreciative audience. The central character, that of the drabman, was handled in a masterful manner by Mr. Power. He was ably supported by Wilfred Power, who as Mamee was admirable. Edith Crane as the rival's wife was imposing and effective. Pretty and girlish Jessie Glendinning won the hearts of the audience by her good work as Mary. The Mrs. William Smythe was capably done by David Glendinning, while George W. Wilson as James Pomeroy Makeshyffe gave evidence of careful study. Harold De Becker was seen as Rogers. The Indiana Choral Society will render The Mocking Bird 18. Burlington's famous Barret Cook Minstrel 28; a repetition of their former success is assured by the heavy advance sale. **ITEM:** Elizabeth Wilson Harris, a well-known soloist of Philadelphia, who has just closed a singing engagement at Salisbury, Md., and who will open for a season of ten weeks at Lobb's Pal-

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son, was greeting friends in town 25.—The picture of Gladys Zell, a former Burlington girl, was conspicuously displayed among the stage favorites in a recent issue of a New York Sunday paper.—That talented actor Tyrone Power, who heads the main servant in the House co., is well remembered as having appeared in this city in 1908 with the Little Rhodan repertoire on their repertory included Bob, a play in which Mr. Power assumed an important part, and if memory does not fail, his first important role.—Joseph H. Chennema was an over-Sunday visitor to Atlantic City 25. J. WILLIAMS.

PATHEON—LYONUM (P. Gilbert): The strongest stock co. that ever played this city opened 2. Ralph Stuart and Associate Players seem to be the name selected for the co. and it is made up of the following playfolks: Ralph Stuart, Stanley G. Wood, Alf Helton, Martin H. Brown, Robert Lathair, Richard H. Bennett, Robert Galland, E. J. Corrigan, Harry Donner, Frank Phelps, W. D. Norton, J. E. Armstrong, Ruth Stone, Jessie Ralph, Ruth Winkler, Jane Courtney, and Minnie A. Barrie. The opening bill was H. C. De Mille's "Strongheart," with the scenery, etc., and in the Robert Edwards critical production. The acting of the entire co. was commendable and showed careful preparation and stage direction, which was attended to by Stanley G. Wood. Mr. Stuart, who came here practically unknown, at once established himself as a popular favorite. His acting is of a high order and met with the hearty approval of the local press and theatre-goers, who turned out in good numbers. The same can be said of Miss Rose in the leading female role. It seems hardly fair, however, to single out any for praise, as they all acquitted themselves with honor. By right of sword 9-14, in which Ralph Stuart starred two seasons, will be the bill. Manager Gilbert, of the Lyceum, should be congratulated upon getting such a capable co.—**EMPIRE (A. M. Bruggemann):** The usual vaudeville bill 3-7, and the effort to please were liberally rewarded by good patronage. Eddie Girard and Joeie Gardner, Beech Brothers, Minnie Hurst, N. M. Nelson, Crusade and John, and Roosevelt pictures comprised the bill.—**ITEM:** Jane Courtney, of the Lyceum, and Eddie Girard, of the Empire, both call Paterson home, and were warmly welcomed by their many friends.

RED BANK—LYONUM (Fred Frick): The Servant in the House 3. The Smart Set 7.

NEW YORK.

ELIMIRA—LYONUM (Lee Norton, bus-ness): Lillian Russell in The First Night seemingly pleased a large house April 29. Congratulations in her support were Dicky Bell, Mary V. Allen, Leona Oakland, Susanna Westford, Richard Thornton, Rodney Booth, George E. Mack, Frederick Truendell, Harry Hunter, Frank I. Jones, and Sadie Williams. The Gay Hussars to prove one of the brightest musical offerings of the season, large house. Sophie Weston sang a couple of hits as Baronesse Nina von Marbach, as did Florence Baid as Freyette. William E. Bonney made an acceptable Baron von Lahoney, and Charles Meakins was a capital Lorenz. Clever work was also done by Frederic Magee, Victor H. Bogardt, Frederic Bonney, Louis Anger, E. J. Walsh, Charles W. Meyer, Worthington L. Bonine, and Mabelle Argella. A welcome feature was the Merry Widow orchestra, which Colonel Savage has transferred to this co. Billie Burke to Mrs. Dot large and delighted house. Miss Burke was seen at her best in Basil Hallam won over of Freddie Watkins, Julian L. Fennell, a satisfactory Gerald Halsey, and Fred Kerr made much of the part of James Benkinson. Others who did well were Annie Hammond, A. Meredith, Laurel Hagarth, Clement J. Wedgewood, Ernest O'Connell, E. McCoy, and J. Calhoun. David Wardell in The Music Master is bringing the season at this house to a close.

WATERTOWN—CITY OPERA HOUSE (W. Scott Matlack): Dora 2-7. Manager Matlack needs some good attractions to finish out the season. Financial conditions are good here and his business could be had.—**S. H. AUDITORIUM:** The S. H. Dramatic Club presented Captain Rackett April 27, 28 to very large audience. Among others who had parts and pleased were John Clary, William De Marco, Joseph Hunter, Alfred Baum, Philie Dandurand, Anna St. Armour, Mrs. Broderick, and Mable St. Armour.—**ITEM:** O. E. Yale, District Deputy and Grand Exalted Ruler of Vermont, was guest of Watertown Lodge of Elks 25. Carroll Harrington, who closed successful season with Mabelle Theatre Stock co. Indianapolis, Ind., will spend a few weeks with his parents in this city before signing for Summer.—The Braggers, musical artists are rehearsing a musical sketch by F. Gifford Bragger, entitled A Cure for the Tea Habit.—Mr. and Mrs. Kurt Riefeldt (Ray-trini) are at Irwin Inn, Irwin Island, St. Lawrence River, near Clayton, N. Y., for the Summer.—The El Ray Sisters, the skating dancing girls, appeared at the Novelty Rink 25, 30; at the same excellent.—Tom O'Neill, a well-known vaudeville performer, goes to manage the Opera House in Cape Vincent, N. Y.—R. J. Masco, formerly moving picture operator at the Star and Wonderland, goes to Cape Vincent as operator.—The junior class of W. H. School presented in St. H. School auditorium, Rob. Marce performance and attendance excellent. Cast: Marion Bryant (Mr. Bob), Natalie Garmenter, Phillis Brown, J. Hardiman, Robert Brown, David (Mr. Aunt Beccy), Marion Caldwell, Kathryn Brown, Jessie Kimball, Patty Macdilla, Clement, Haskins, Allen, Sumnerville.—The B. C. orchestra will give a May Festival of Music 6, under direction of Harry Stowell, and vaudeville specialties will be introduced during evening.

GEORGE W. KEATING.

Thornion, George E. Mack, Frederick Truendell, Hayes Hunter, Mary Faber, Leona Oakland, and Susanna Westford, Parish Priest (local) 6, played to a capacity house. The cast contained some excellent talent. Billie Burke in Mrs. Dot 2-7. Chennema (local) in Ragged Dicks 11, 12.—**COOK'S (P. G. Parry):** The White Sister 2-7. Jessie Bonnette and her co. gave an excellent production. Mr. McMeeker in the leading male role gave an excellent bit of character acting. Brandon Hurst, Misses Lawson, and Jane Saltsbury all contributed to the success of the production by their excellent work. The Cottage in the Air 9-14.—**CORINTHIAN (H. G. Jacobs):** Star and Garter Show 2-7. The co. presented some pleasing innovations in burlesque. With clever comedians, good chorus and handsome costumes, the show pleased big houses. Marathon Girls 9-14. E. G. KIMMEL.

SYRACUSE—WISTING (John L. Kerr): John Drew in Inconstant George April 25, 30; gave his usual finished performance to good sized houses; co. capable. Billie Burke 5. Home Bialh 6. Lillian Russell 13, 14.—**HASTABLE (S. Hastable):** Johnson-Barra pictures attracted fairly 2-4. Bernard Daly 6. The Prince Chap 13-14.—**ITEM:** Sumner of stock co. at both houses, but nothing definite has been announced. E. A. BRIDGMAN.

BINGHAMTON—STONE OPERA HOUSE (O. S. Hathaway): Nancy Meyer co. 2-7 opened to capacity. Music Master 12.—**ARMORY THEATRE (Frank A. Keeney):** The vaudeville season which opened under Mr. Keeney's direction Feb. 1, has been remarkably successful and closes 14, when a stock co. will open a ten weeks' engagement 16. Mr. Keeney is now negotiating for the services of one of several prominent stock co. playing in New England, and if his efforts are successful he will organize a co. New plays will be given each week. The theatre will be supplied with two new sets of scenery, which will be painted at the playhouse by a well-known scenic artist.—**ITEM:** A dinner was given by Charlotte Leacy to the principals who will take part in the Orpheus Choral Club series of productions, at her home 2. The party adjourned to the rooms of the club later in the evening, where the chorus and principals gave a rehearsal of in the Land of Sunshine, the first production of the club, which will meet its premier performance 16 at the Stone Opera House.

SCHENECTADY—VAN OURLER (Charles McDonald): Helen Grayce and her stock co. 2-7 opened to good business in The Lion and the Mouse. Miss Grayce was well received. George Irving was convincing as John Burckett. Lynn Deberry, George Randall, John Milton, and Garvin Harris contributed much to the success of the production. Charles Harris, Porter Williams, and Will J. Porter did well. Isabel Sherman, Lucy Milliken, Marion Preston, Florence Girard, May Waldron, and Jane Moore pleased.—**MOHAWK (Charles Taylor):** Mardi Gras 2-4. Star and Garter co. 9-11.—**EMPIRE (William O'Neill):** Merry Whirl co. 2-7 drew fair business.

PALMYRA—OPERA HOUSE (H. L. Averill): Pictures and Al. Grossman, blackface comedian, and Jacob Van Overbake, soloist, April 20; big business; good attraction. Pictures and Balle, the magician, 4; excellent programme; good business; pictures and Charles Barry, comedian, and Dan Collins 7. Pictures with special subject, Life of Moses, 11.

JAMESTOWN—S. A. MUELLER'S OPERA HOUSE (J. J. Waters): Lillian Russell in Wildfire April 25; S. A. O. audience very much pleased. J. E. Dodson in The House Next Door 30; good business; one of the best attractions ever here. Kiki Mikarels 5, 6. John Forsell, Swedish baritone, 17.

BATAVIA—DELLINGER OPERA HOUSE (William F. Hays): Holland Club Minstrels (local) April 23, 25 pleased capacity. Ferdinand and Gramma Stock co. 2-8 in The Stopped, The Runaway Wife, Two Orphans, Food of Poison, Kathleen, Mavourneen, Jakes, 9. Doodle Boy, and The Poisoner; pleased big business.

SARATOGA SPRINGS—BROADWAY (John C. Graul): The California Girls April 31 to fair sized house. S. F. Beardsley 28-4 to good attendance; will continue 6, 7. St. Mino 14. Eagle Minstrels 23. Henry's Minstrels June 11.

PLATTSBURGH—THEATRE (M. H. Farrell): The Climax April 29 pleasing entertainment, to fair sized audience. California Girls 2; fair performance; poor house. Herald Square co. in Japanese Honey-moon 5. A Trip to India 7.

ONEONTA—THEATRE (Frank Foster): Good vaudeville and moving pictures 2-7 to crowded houses every afternoon and evening.—**ITEM:** Manager Gilien, of the Stone Opera House, Binghamton, visited friends in town over Sunday.

NEWBURGH—ACADEMY (Fred M. Taylor): Moving pictures 2 to crowded house; pleasing performance. Kirmess (local) 3-6, to crowded houses; pleasing performance. John Drew in Inconstant George 13.

ROME—LYRIC (Edward J. Gattler): The Spanish Song (vaudeville) April 25-30 with licensed pictures; drew large houses, and the results were very satisfactory. Showing the Wind (local) 3, 4.

HORNELL—SHATTUCK OPERA HOUSE (Charles E. Smith): Lillian Russell in The First Night April 25 opened one of the largest houses of the season. Vaudeville 2-8 pleased big business.

LYONS—MEMORIAL (Bert C. Ohmann): The Traveling Salesman 4; good performance to S. H. O. Moving pictures on all dark nights.

WELLSVILLE—BALDWIN (Interstate Amusement Co.): Graham Stock co. April 25-30 to fair business.

NORTH CAROLINA.

GREENSBORO—OPERA HOUSE (S. A. Schloss): Billy Kerrand's Minstrels April 27; very good co. to fair business. The Three Twins 4.—**ITEM:** The Kerrand's Minstrels were advertised to appear under canvas, but owing to inclemency of the weather gave performance in the Opera House.

NORTH DAKOTA.

JAMESTOWN—OPERA HOUSE (Morris Beck): St. Elmo 4. Concert by Jamestown College Orchestra 10.

OHIO.

LIMA—FAUROT (L. H. Cunningham): Ladies' Minstrels (local) drew packed house; gave excellent satisfaction 2, and will be repeated 5. Girl of the Golden West 6. Lima Philharmonic Orchestra 4 pleased good house.—**ITEM:** The minstrels was given under the

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suspense of the Business Woman's Club, an organization of Lima working girls and women, who are trying to raise enough funds to buy a house. More than 100 were sold; the house was sold, therefore it was decided to repeat the performance.

AKRON.—COLONIAL (F. E. Johnson): David Wardell in The Music Master April 28; S. B. O.; very fine production, giving excellent satisfaction. The Traveling Salesman 3 (re-run) pleased large audience. The Gay Hussars 4; a rare treat and surprise; production thoroughly enjoyed by the goodly attendance. GRAND (O. L. Eiler): John Vogel's Minstrels 30 to large business.

SPRINGFIELD.—GRAND (Springfield Theatre Co.): Phil Mayer and co. 3-7 opened to fair business. Plays: Thorns and Orange Blossoms. Saved from the House. For Home and Honor. New York After Dark. Room of the Ranch. and Born in the Blood; specialties by Phil Mayer, the O'Grays, Holmes and Russell, Edw. McNeil and his dog Buster.

ASHTABULA.—LYCEUM (S. F. Cook): The Traveling Salesman 3; very satisfactory production to excellent business. The Prince Chap 10, with Scott Duxler—ITEM: Manager Cook has engaged the Murray and Mackey Stock co. for twelve weeks, beginning 10, in a repertoire of royalty plays. This action is a decided departure for Ashtabula.

DAYTON.—VICTORIA (William Sander): Frances Starr in The Barstow Way April 28; well acted to large audience. Close For Home—NATIONAL (Gill Burrows): Arrive-Born Stock 2-7 in House of a Thousand Candles made a fine impression; good houses. Alice of Old Vincennes 9.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayers): St. Elmo April 13 pleased good business. Al. Field's Minstrels 28 to capacity; everybody pleased. Fighting Parson 10. ITEM: Al. Field's Minstrels were entertained by the Elks while here.

BUYER.—OPERA HOUSE (W. F. Gahr): Vogel's Minstrels April 13; good business and co. Across the Great Divide 30. Morning pictures 28. The Minister's Son 6. Elmy's Band 12 (turn). Moving pictures, advertising 20 male team horse, 7-5.

ELYRIA.—THEATRE (H. A. Dykeman): Rose Stahl in The Chorus Lady April 29 was enjoyed by a large audience. Vanderville and pictures until 24, when The Third Degree will close the regular season.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Lyman H. Howe April 22 drew a splendid house and pleased. The Traveling Salesman 29; good house; well pleased. Gertrude Quinlan 7.

UNIONSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Daniel Boone on the Trail April 27 to capacity; very good. Molly Vaughn 10.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Stann): Across the Great Divide April 21; most business; a Nelson-Wolgate picture 4. The Minister's Son 6.

PORTSMOUTH.—GRAND (C. F. Higley): The Top o' the World canceled. The Fighting Parson 7.

FINDLAY.—MAJESTIC (C. L. Gilbert): The Third Degree 20.

OKLAHOMA.

MAJESTIC.—HURRY (A. B. Bates): White Squaw April 27; good; small house.

GEORGE

LYDECKER

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Closed for season.—MAJESTIC (A. B. Bates): Majestic Stock co. 25-30; fair business.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hasselberg): Lombard Grand Opera co. in Cavalleria Rusticana and L'Esclavage 31; excellent co.; pleased a capacity house. The Gingerbread Man 10, 17; very good co.; pleased good house both nights. Wolgate and Nelson pictures 28. Walter Damrosch's New York Symphony Orchestra May 18. David Higgins co. 28. Dorothy Morton co. June 9.—ITEM: Mr. and Mrs. George Andrews arrived in Medford last week and intend to make it their home. With their coming Medford has gained a great addition to her already large musical circle, for Ed Andrews says that his brother, George Andrews, is the musician of the family. The two brothers started the Andrews Opera co. years ago (George Andrews being the baritone and Ed Andrews comedian of the co. George Andrews left the stage only a year ago. Medford is glad to have them in her midst.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, manager): Billie Burke in Mrs. Dot to capacity April 28. Miss Burke, who is one of this city's favorites, made a big hit with the very large audience and was forced to respond to a little speech to repeated curtain calls. The performance was easily one of the treats of the season. Especial mention is due the supporting co., particularly Julian L'Arrange and Fred Kerr. Others in the cast were Basil Hallam, Kate Meek, Ann Meredith, Ann Meredith, A. J. Hester, Clement J. Widgwood, Ernest Cosart, P. H. McCoy, Jean Galbraith, Beverly 29, with matinee, to fair business; bad weather; the production was thoroughly enjoyed and the co. deserves credit for their faithful delineations of their various roles. The cast included William C. Long, Walter Carter, Kenneth Lee, William Hammond, John Elliott, Dudley Arthur, Hattie Carontelle, Gertrude Fowler, Francis Justice, Kara W. Graham, Thomas V. Morrison, Dorothy Decker, Frances McGrath, Edith Shayne, Madolin Meyer. The Newwoods and Their Baby 10, with matinee, to good business; this cartoon comedy with music was a novelty and was greatly enjoyed. An unfortunate feature was the indisposition of James H. Rosen, the famous dwarf, who played the dual role of Napoleon Newwood, the baby, and Major Knott Munch. An injury to his foot prevented him from doing justice to his parts, although the work he did do was clever. George Edward Reed as Tom Travers and George R. Murphy, a waiter, won favor. The adequate cast included Leo Hayes, Irving Brooks, Milton Dawson, Olga Von Hatzfeldt, Dorothy Rogers, Leona Stephens, Hal Stark, George Averil, Myrtle McCloud, Victoria Allen, Leona Remington, Sue Vollmer, Leo Hayes and Olga Von Hatzfeldt as Mr. and Mrs. Newwood were all that could be desired. Henry B. Harris presented his latest farcical comedy by James Forbes, entitled The Commuters, 4, to good business. The play, which had its first production last month in Buffalo, was certainly very enthusiastically received and deserved better patronage. From all indications it is destined to have a long metropolitan run. Orrin Johnson was a typical city-fund suburbanite, who delighted in staying in the city late at night while his young wife sat home alone wondering for his safety. Jane Marbury as Betty Deke, the wife, who finally succeeded in bringing her husband to a complete realization of his obligations to her, gave a finished interpretation of her role and in the instant factor. L. L. Fowler in the role of Sammie Fletcher, the bachelor and cause of all the trouble between the commuters, was one of the funniest comedians seen here for a long time. His numerous escapades kept the audience in constant laughter and he made an individual hit in his genial role. Others of the cast were: George Lawrence, Mrs. Pauline Duffield, George Soule, Spencer, Louis Haines, R. Y. Backus, Maple Knutson, Amy Lesser, Isabella Fenton, Adelyn Wesley, Lillian Thurgate. Mr. Forbes, author of the piece, was an interested spectator.

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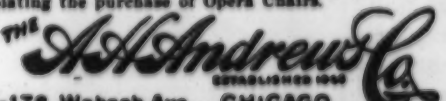
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ity houses. Anna Cleveland as Gloria Quayle scored a decided hit and bids fair to become a prime favorite here. She received numerous curtain calls. G. Swayne Gordon as John Storm and Joseph Byron Totten as Horatio Drake were excellent and merited special mention. The others were William Blair, J. J. Allen, James Leola, John J. Power, Walter Porter, Frank J. Bruder, E. E. Hall, A. C. Morris, J. Johnson, Sara Lewis, Bertha Welch, Nell Smith, Bertha Whitman, Paula Muscat, and Jane Ager. The play was excellently staged. Caught in the Rain 8-14.

STANBURY.—CHRISTIAN STREET OPERA HOUSE (Fred J. Hynd): Beverly of Graustark April 28 to a small audience; deserved better. Gertrude Fowler as Beverly Calhoun made a decided hit. Edith Shayne as Princess Yette deserves much credit. Kara W. Graham, Thomas V. Morrison, and Francis Justice also deserve special mention for clever work. The Call of the Wild 30 pleased a fair sized audience. The Man on the Box 2 to a large audience. Louise Langdon as Elizabeth Annesley and William Foutte as Colonel Annesley scored decided hits. Walter S. Weeks and Robert Worburton as George and Mary also scored decided hits. The others were William Blair, J. J. Allen, James Leola, John J. Power, Walter Porter, Frank J. Bruder, E. E. Hall, A. C. Morris, J. Johnson, Sara Lewis, Bertha Welch, Nell Smith, Bertha Whitman, Paula Muscat, and Jane Ager. The play was excellently staged. Caught in the Rain 8-14.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Mary Manning in A Man's World April 27; splendid performance and business. McIntyre and Heath in In Hart 29; fine attraction to capacity. St. Elmo 30; good attraction and business. The New Century Girls 2; good attraction and business. David Wardell in The Music Master 3; splendid performance to capacity. The Traveling Salesman 6.—MAJESTIC (M. J. Boyle): The third week of the Summer stock co. in Charlie's Aunt. Business continues big. When We Were Twenty-one is underlined.

MAHONNY CITY.—KAISER'S GRAND OPERA HOUSE (M. C. Kaler): Three Twine April 28 repeated former big success to fair business. Beverly 30 to medium houses; good co.; satisfactory performance. Coming: Graustark.—ITEM: Manager M. C. Kaler returned from prolonged stay at Atlantic City invigorated and picture of good health.—Ashland lodge of Masons purchased Opera House, that city, and will practically rebuild, with extensive alterations, improvements and additions.

WILLIAMSPORT.—LYOMING OPERA HOUSE (L. J. Fink): The Man on the Box April 29 to a fair sized and enthusiastic audience. Wilmer Walter, W. S. Weeks, Alice Perry, Louise Langdon, and Pauline Geary were all well received. W. Walter and Louise Langdon deserve special mention. The Girl of the Golden West 18. Graustark 14.—FAMILY (Fred M. Lamade): Will open a season with Nancy Meyer co. 9.—ITEM: Mr. Lamade will call for Europe 18, to be gone three months. His son will manage the house for the present.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Henry Miller's co. in The Servant in the House April 28 (second appearance) pleased a large audience. Billie Burke in Mrs. Dot 24; S. B. O.; first appearance here; reception enthusiastic. The Smart Set in His Honor the Barber 3 gave satisfaction to a good sized house. David Wardell in The Music Master 6 will close the season; demand for seats was extraordinary and house sold out at advanced prices.

UNIONTOWN.—OPERA HOUSE (Fred Robbins): Lyman Howe April 30, matinee and night; large audience well pleased. General Thompson's Old Homestead 4; presented to a very good house; most commendable was the work of the entire co., which was evenly balanced. Edward L. Snader as Joshua Whitcomb played a most excellent part. Especially pleasing was the singing of the male double quartet; they received many recalls.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): The Opera House Stock co., supporting Irene Myers, presented Sheridan Keene's Detective. April 25-30, to fair business. The Indian 3-4; medium business. The bill for balance of week The Female Detective.—ITEM: Co. closes season here 7.

TANAWAY.—ELKS' CLUB HOUSE: Local lodge No. 593, were entertained by a most enjoyable performance given by the Elks' Imperial Minstrels of Ashland 2; best amateur performance ever witnessed here. Among those who deserve special mention were Harry Jones, Lewis Vonage, Landefeld and Krick, and Harry Livens.

LATHROP.—SHOWALTER (W. A. Showalter): The Man on the Box April 22; good; capable co. to small but appreciative audience. Graustark 28 pleased large audience.—ITEM: Season will close 30 with Redoubt pictures, under management of C. W. Lawford, of the Earl Morgan circuit.

HARRISBURG.—MAJESTIC (N. C. Mirk, res. mgr.): The Commuters 2, 3; attendance fair and play pleased. The principal roles were specially good and well enacted by Jane Marbury and Orrin Johnson. David Wardell 8. The Top o' the World 7. Majestic Stock co. 9.—Indefinite.

CONNELSVILLE.—SOISSON (Fred Robbins): The Elks' Minstrels drew big houses April 28, 27. Lyman Howe 29; a fine performance to fair attendance. The Old Homestead 6. The opening of Summer stock season 9 with the Howell Keith co.

PUNSBUTAWBY.—JEFFERSON (W. B. Dougherty): A Gentleman from Mississippi April 27; fine, to good house. Mayor of Toke (Du Bois home talent) 17, to good house. Graustark 21; fine, to fair house. The Man on the Box 25; fine, to poor house. Season closed 28.

BRADFORD.—THEATRE (Jay North): Lillian Russell April 27 in The First Night

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amused capacity house. Vaudeville and pictures balance of week attracted good business.

DU BOIS—AVENUE (A. P. Way): The Brevet-Rundale Comedy co. April 28-30 to very good business; the co. is an excellent one and gave universal satisfaction.

BUTLER—MAJESTIC (George H. Burchhalter): Grandstar 2; fair co. and business. Vaudeville and moving pictures 4-7; excellent business. The Girl of the Golden West 9.

POTTSTOWN—OPERA HOUSE (E. C. Mauger): The Three Twins April 28; S. R. G. everybody pleased. Dumbert's Minstrels 10.

RENOVO—THEATRE (T. A. Slattery, res. mgr.): The Call of the Wild April 28; fair, to poor attendance. Grandstar 12.

WEST CHESTER—OPERA HOUSE (J. P. Small, res. mgr.): Pictures and vaudeville April 28-30; excellent business. Ham 2-7.

TABERNUM—NIXON (C. N. Reed): St. Rino April 28; co. and business good. Grandstar 28 pleased large house.

WITTANNING—LYCUM (John Wick): A Grifter's Wife (local) 3, 4; very well played to large houses.

WILLSBORO—RACHE AUDITORIUM (Dartt and Dartt): The Traveling Salesman 3.

RHODE ISLAND.

PAWTUCKET—BIOU (David B. Redington): The Blue Stock co. in The Map from Mexico April 28-30 to good business. Kathryn Shay as Mrs. Clementine Plunkett gave a fine portrayal. Letch Hallan as Billy Gracie was good. Add Greenhalgh as Nettie Major and H. Robinson made his first appearance as Colonel Frederick Major and made a good impression. Tommy Shaver was excellent (as the new comedian) and made quite a hit. In fact, both of the newcomers have become popular. W. H. Barwood as William Lowell was good. Howard Brown as Timothy O'Connell a hit.

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WISCONSIN.

MARITOWOC—CRYSTAL (A. Baum): The Lavinia Oliver Stock co. April 24-30 in the Dared to Die and Best Lyman to good business.

From present indications this popular stock co. will run all summer. Ida Dalles, of the Criterion Stock, Chicago, has taken the place of Ruth Gordon as leading woman. Her work is exceptionally good and she promises to be a great favorite. Co. has been further strengthened by the addition of Mr. Norton and Miss Beale for general work. **OPHEUM (A. Engel):** Monte Cristo 24. Clara's Famous Dixie Jubilee Singers 27-30 to poor business; poor attraction. **NEW OPERA HOUSE (S. Pook):** Franklin Stock co. 24-30 to fair business. Plays: In Arden. The Girl in Command.

THOMA Under Two Flags. Wormwood. A Mad Love. Dangers of Working Girls. Queen of the White Slaves. The Lady from Laramie and Marching Through Georgia. ITEM: The Hunk-Gritish Singing Opera co. is rehearsing at this house with thirty people. Expect to take the road about May 8.

MADISON—THEATRE (Daniel M. Nye): The Servant in the House April 28; good co. and liberal patronage. The Girl of the Golden West 29; fine co. and fully appreciated by a new audience in Africa pictures 30 cancelled. Polly of the Circus 1. Matinee and evening; splendid co.; fully appreciated by good audiences. Lyman Twins in The Prize Winners 2; excellent and to fair business against a twenty-four-hour downpour of rain. Knights of Columbus (local) in A New Outfit 3; put on nicely and well given before a large audience. The Flower of the March 4. Franklin Stock co. 9-14. The Flirting Princess 14. The Great Divide 19. Henrietta Crossman 25.

JANESVILLE—OPERA HOUSE (Peter L. Myers): Richard and Pringle's Minstrels April 25 drew a good house and deserved it; good musical numbers and a concert band that was excellent. The Circus 29; very good co. and production; business fair. The Isle of Revers 30; good business; co. gave good satisfaction. D'Urban's Band 1; concert afternoon and evening to good houses; this band always pleases Janesville audiences, having played several engagements before. Polly of the Circus 3. Flower of the March 9. The Flirting Princess 14. The Great Divide 17.

SHREVOYAN—NEW OPERA HOUSE (W. H. Stoddard): The Girl of the Golden West April 27 drew out a large and appreciative audience; co. gave good satisfaction. The Jolly Five (home talent) in Uncle John 28 to 30. S. R. G. co. consisted of very clever people and their performance pleased. The Traveling Salesman 4. Chimes of Normandy (home talent) 6. The Third Degree 8. **UNIQUE (L. H. Williams):** Virginia Goodwin co. formerly with North Brothers Stock co. opened a week's engagement 3 in the comedy Taming a Title and drew large houses.

KENOSHA—RHODE OPERA HOUSE (Joseph G. Rhode): The Servant in the House April 25; fine production; full house. Polly of the Circus 26; good; fine house. The Franklin Stock co. opened last week 1. Presenting Marching Through Georgia. In Arden. Queen of the White Slaves. Her Mad Love. Thoma. Under Two Flags. Girl in Command. Slaves of the Orient. Dangers of Working Girls. Wormwood. Lena Rivers. The Lyman Twins 3; good attraction; fine house.

MADISON—FULLER OPERA HOUSE (Marcus Helman): Richard and Pringle's Minstrels 1 pleased two good houses. Elsie Janis in The Fair Co-Ed 2 received a grand ovation at the hands of a student audience that filled the house to overflowing. Blanche Walsh 6. Elsie's Band 8. **ITEM:** Miss Janis was specially entertained by her society sisters. Pi Beta Phi, during her two days' sojourn here.

BELOIT—WILSON'S OPERA HOUSE (B. H. Wilson): The Servant in the House April 26 to good business. The Climax had good house 28. Local College Girls Glee Club to good business 29. Richard and Pringle's Minstrels to good house 30. Polly of the Circus 3. Elsie's Band 4. Lyman Twins 7. Flower of the March 10. The Road to Yesterday 18.

FOND DU LAC—HENRY BOYLE THEATRE (F. B. Baber): Grace Van Stoddard in The Golden Butterfly April 19; very strong attraction; pleased full house. Al. Wilson 23; greeted by usual good business. Traveling Salesman 27 delighted capacity. Girl of the Golden West 28; satisfaction. Blanche Walsh 7. Third Degree 9.

WAUSAU—OPERA HOUSE (C. S. Connel): Polly of the Circus April 27; good co. and S. R. G. Traveling Salesman 30; good co. and business. German Stock co. 29-30 in On the Sunny Side and Every Man His Own; good co.; appreciative audience. Third Degree 4. Lyman Twins 13.

OSHKOSH—OPERA HOUSE (J. E. Williams): The Traveling Salesman April 28; house crowded. Keith Stock co. 1-3. Blanche Walsh in The Test 9.

WYOMING.

LARAMIE—OPERA HOUSE (H. E. Root): Curtiss Comedy co. April 25 in La Belle Marie; excellent, to S. R. O. The Alaskan 26; excellent, to S. R. O. Curtiss Comedy co. 27-30 in Dora Thorne. Biers from the Ashes. Man and Master. and Out West; excellent, to S. R. O. entire week. **ITEM:** Right new people from Chicago joined the Curtiss Comedy co. 2. If the present business keeps up this co. will not have to travel, as they have had S. R. O. for six weeks and no sign of let-up.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Kirk Brown's repertoire 2-7 comprises Brown of Harvard. Classmates. Under the Red Robe. The Merchant of Venice, and The Man Who Dared; open strong in the first mentioned bill to a very large house; staging excellent. St. John will be given at a matinee on Arbor Day, 6. **ITEM:** The supplying and management of the amusement features for the Dominion Fair at St. John in August have been secured by Fred G. Spencer.

BRANTFORD, ONT.—OPERA HOUSE (F. R. Johnson): Soul Kiss April 21 to fair business. A. H. Wilson 4. Met in Ireland. The Girl from Rector's 6. Chauncey Gieott 10. Buster Brown 15.

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BELLEVILLE, ONT.—OPERA HOUSE (S. R. Carman): Soul Kiss co. April 28; fair house and attraction. St. Elmo 28; co. good; house light.

HALIFAX, N. S.—ACADEMY (J. P. O'Connell): Chicago Stock co. In Clothes 2 to 8. R. O. The Royal 2 to 8. St. Elmo 5. Little Gray Lady 8. and Last 7.

OTTAWA, ONT.—RUSSELL (P. Gorman): The Soul Kiss April 28, 30 drew good business; good. Lillian Russell in The First Night 10, 17.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALMA, WO WOHNET DU (Co. A: Adolf Phillips, mgr.): New York city 8-14.

ALMA, WO WOHNET DU (Co. B: Adolf Phillips, mgr.): Cincinnati, O. 8-14.

ANGLIN, MARGARET (Louis Netherland, mgr.): Cleveland, O. 9-14. Detroit, Mich. 16-18. Ann Arbor 19. Kalamazoo 20. Grand Rapids 21.

AS THE SUN WENT DOWN (Arthur G. Alston, mgr.): Denver, Colo. 8-14.

AS TOLD IN THE HILLS (W. F. Mann, prop.): Chicago, Ill. 8-14.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Boston, Mass. 9-21.

BROWN, KIRK (J. T. Macaulay, mgr.): St. John, N. B. 2-14.

CARTE (Charles Frohman, mgr.): New York city 25—Indefinite.

CLIMAX, THE (The Shuberts, mgrs.): New York city Dec. 21—Indefinite.

CLIMAX, THE (New York city—Indefinite.

CLIMAX, THE (Western: Joseph B. Glick, mgr.): Louisville, Ky. 9-14.

DODGE, SANFORD (H. S. Ford, mgr.): Lubbock, Tex. 11, 12. Plainview 13, 14. Tulsa 15, 17. Heford 19, 21. Clovis, N. M. 20, 21.

DREW, JOHN (Charles Frohman, mgr.): Waterbury, Conn. 10. Bridgeport 11. New Britain 12. Newburgh, N. Y. 13. Poughkeepsie 14.

EART, LYNNE (Jos. King, mgr.): Baltimore, Md. 9-14.

ELI AND JANE (Harry Green, mgr.): Prairie du Chien, Wis. 11. Rosebowl 12. Tomah 18. Black River Falls 19. Neillsville 20. Marshfield 21.

FIGHTING PARSON (W. F. Mann, prop.): Hillsboro, Ky. 10. New Vienna, O. 11. Wilmington 12. Sabina 13. Washington Court House 14.

FINK, MRS. (Harrison Grey Pike, mgr.): Pittsburgh, Pa. 9-14.

FOOL, THE (Lester A. Davis, prop.: C. H. Knapp, mgr.): Yarmouth, N. B. 10. Weymouth 11. Digby 12. Eastport, N. S. 16. Calais 17. Wacahia 18. N. Sullivan 19. Bar Harbor 20.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill. Dec. 20—Indefinite.

GEORGE, GRACE (Wm. A. Brady, mgr.): San Francisco, Cal. 2-14.

GRAUSTARK (Southern: Baker and Castle, mgrs.): Washington, D. C. 9-14.

GRAUSTARK (Central): Titusville, Pa. 10. Warren 11. Benova 12. Lock Haven 13. Williamsport 14. Bloomsburg 16. Mahanoy City 17. Lansford 18. Easton 19.

GRUNT, PLAYERS (Ben Greet, mgr.): Washington, D. C. 10-21.

HANS HANSON (Louis Reis, mgr.): Ipava, Ill. 10. Avon 11. Abington 12. Elmwood 13. Wyoming 14.

HENSON, PHILADELPHIA (Co. 9-14.

HUGHES, DAVID (E. D. Stair, mgr.): Seattle, Wash. 8-14.

HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city 2-14.

HODGE, WILLIAM (Lieber and Co. mgrs.): Boston, Mass. Jan. 8—Indefinite.

HURDARD ON BALDY (G. Ernest Eastman, mgr.): Vergennes, Vt. 10. Stowe 11. Waterbury 12. Northfield 13. Bethel 14.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Atlanta, Ga. 9-14. Greenville, S. C. 10. Spartanburg 17. Asheville, N. C. 18. Winston-Salem 19. Greensboro 20. Danville, Va. 21.

IN WYOMING (H. E. Pierce, mgr.): Duluth, Minn. 9—Indefinite.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): Chicago, Ill. May 9—Indefinite.

JIM THE PRINCE (Wm. A. Brady, mgr.): New York city Mar. 10—Indefinite.

LADY FROM JACK'S (Thomas W. Riley, mgr.): Philadelphia, Pa. 25-May 21.

LILY, THE (David Belasco, mgr.): New York city Dec. 28-May 14.

LEON AND THE MOUSE (Henry B. Harris, mgr.): New York city 2-14.

LITTLE BROTHER OF THE RICH (Philadelphia, Pa. 9-14.

LOU'S HUSBANDS (The Shuberts, mgrs.): New York city 11—Indefinite.

MADAME X (Henry W. Savage, mgr.): New York city Feb. 8-May 21.

MANTRELL, ROBERT (Wm. A. Brady, mgr.): Winthrop, Mass. 9-14.

MILLER, HENRY (Klaw and Erlanger, mgrs.): New York city May 8—Indefinite.

NAIMOVA, MADAME (The Shuberts, mgrs.): New York city 13—Indefinite.

NORRIS, WILLIAM (A. O. Delamater, mgr.): Chicago, Ill. March 20—Indefinite.

OLYOTT, CHAUNCEY (Augustus Pitou, mgr.): Brantford, Ont. 10. Hamilton 11. Buffalo, N. Y. 12-14. Utica 16. Rochester 17, 18. Syracuse 19. Albany 21.

PERKINS, CHIC (Frank G. King, mgr.): Clark, S. D. 10. Faulkton 11, 12. Gettysburg 13, 14. Redfield 16, 17.

PRINCE OF LIARS (Hill and Mackey, mgrs.): Charleston, Cal. 10. White River 11. Heron Bay 13. Schreiber 14. Isadore 15. Port Arthur 17. Fort William 18. Klondike 19. Kenora 21.

QUALITY OF MERRY (Newberry, Mich. 10. Muskegon 11. Stambaugh 14. Ontonagon 16.

ROBBIN, MAY (L. S. Hise, mgr.): Santa Ana, Cal. 10. Redlands 11. Redlands 12. Santa Barbara 13, 14.

RONALD AT RED GATE (Gasbell-McVitty-Carson Co. mgrs.): Chicago, Ill. 8-14. Northfield 15-18. Peoria 19-21.

ROYAL SLAVE (George H. Hubb, mgr.): Virginia, Ont. 10. Moonshine 11. Indian Head 12. Hanley, Sask. 13. Saskatoon 14. Regina 15. Moose Jaw 18. Melfort 19. Weyburn 20. Estevan 21.

SCOTT, OYRIL (The Shuberts, mgrs.): New York city Dec. 6—Indefinite.

SEVEN DAYS (Wacahia and Kemmer, mgrs.): New York city Nov. 10—Indefinite.

SHADOWED BY THREE (W. F. Mann, mgr.): Charlotte, Mich. 10. Springport 11. Litchfield 12. Homer 13. Union City 14.

SOTHERN, R. H. AND JULIA MARLOWE (The Shuberts, mgrs.): Kansas City, Mo. 9-14. St. Louis 10-21.

SPENDTHRIFT (Frederic Thompson, mgr.): New York city April 11—Indefinite.

SPYGLASS (Daniel Frohman, mgr.): New York city April 25—Indefinite.

ST. ELMO (Chas. A. Leach, mgr.): Miles City, Mont. 10. Billings 11. Livingston 13. Roseman 14. Butte 15, 16. Anaconda 17. Great Falls 18. Helena 19. Missoula 20. Wallace, Ida. 21.

ST. ELMO (Frederick Belasco, prop.: H. B. Pottery, mgr.): Baker City, Ore. 10. Weiser, Ida. 11. Caldwell 13. Boise City 14-16. Pocatello 19. Logan, U. 20.

STABLE, ROSE (Henry B. Harris, mgr.): Jersey City, N. J. 9-14.

STARR, FRANCES (David Belasco, mgr.): New York city 10-21.

SUNNY SOUTH (J. O. Rockwell, mgr.): Mantion, Mich. 10. Marquette 11. Boyne 12. Charlevoix 13. East Jordan 14.

THE FIRST AND SUNSHINE (Southern: W. F. Mann, prop.: Central City, Ky. 10. Greenville 11. Hartington 13. Madisonville 13. Henderson 14. Tell City, Ind. 15.

THREE WEEKS (Buffalo, N. Y. 9-14. Cleveland, O. 15-21.

UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibbie, mgr.): So. Chicago, Ill. 15. Pittsburgh, Pa. 10-21.

UNCLE TOM'S CABIN (Stetson's: Leon Washburn, mgr.): Newark, N. J. 9-14.

UNCLE TOM'S CABIN (Harrington's): Vincennes, Ind. 10. Oskatoia 11. Carlisle 12. Sullivan 13. Rheiburn 14. Farmersburg 16. Terre Haute 17. Brazil 18. Saline City 19. Clay City 20. Worthington 21.

VIRGINIAN, THE (J. H. Falser, mgr.): Cleveland, O. 14.

WARD COMEDY (Hugh J. Ward, mgr.): Melbourne, Victoria, May 1-28.

WARNER, H. B. (Lieber and Co. mgrs.): New York city Jan. 21—Indefinite.

WILSON, FRANCIS (Charles Frohman, mgr.): New York city—Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (Kilmt and Gaszolo, mgrs.): Chicago, Ill. July 25—Indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal. Aug. 23—Indefinite.

ALHAMBRA (Boswell: Boston, Tex.—Indefinite.

AMERICAN COMEDY CO. (J. E. Rubenstein, mgr.): San Diego, Cal.—Indefinite.

ARVINE-BENTON (George H. Benton, mgr.): Indianapolis, Ind.—Indefinite.

ATHON (Portland, Ore.—Indefinite.

ATLANTIC THEATRE STOCK (Acme Amusement Co. mgrs.): Lincoln, Neb.—Indefinite.

AVENUE THEATRE (Connors, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—Indefinite.

BAYONNE (E. F. Bostwick, mgr.): Bayonne, N. J. Dec. 8—Indefinite.

BROCK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash. Dec. 6—Indefinite.

BELOASO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.

BIJOU (David B. Huntington, mgr.): Pawtucket, R. I. Nov. 8—Indefinite.

BIJOU THEATRE (Coras Payton, mgr.): Brooklyn, N. Y. Oct. 18—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

BLAIR HUGHES (Philadelphia, Pa. March 23—Indefinite.

BLANDIN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—Indefinite.

BONSTILL, JESSIE (Rochester, N. Y. 2-14.

BROADWAY (Oakland, Cal.—Indefinite.

BUNTING, EMMA (Schenectady, N. Y. Jan. 10—Indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.

CALIFORNIA (Walter Smith, mgr.): Sacramento, Cal.—Indefinite.

COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.

CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont. Sept. 26—Indefinite.

CRAIG (John Craig, mgr.): Boston, Mass. Aug. 30—Indefinite.

CRENSHAW (Percy Williams, mgr.): Brooklyn, N. Y. Sept. 4-May 14.

CRITERION THEATRE (Kilmt and Gaszolo, mgrs.): Chicago, Ill. Dec. 10—Indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa. Sept. 20—Indefinite.

FOURPAUGH (George Fish, mgr.): Cincinnati, O.—Indefinite.

FRIEND PLAYERS (Milwaukee, Wis. Aug. 22—Indefinite.

GERMAN (M. Welo, mgr.): St. Louis, Mo. Oct. 2—Indefinite.

GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.

GERMAN THEATRE (Max Hantach, mgr.): Philadelphia, Pa. Sept. 13—Indefinite.

GLASSER, VAUGHAN (Detroit, Mich.—Indefinite.

GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla. Dec. 10—Indefinite.

GREW (William Grew, mgr.): St. Joseph, Mo. Dec. 9—Indefinite.

HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich. 10—Indefinite.

HALL'S ASSOCIATE PLAYERS (Bryant J. Hall, mgr.): Wheeling, W. Va.—Indefinite.

HAYWARD, GRACE (Rockford, Ill.—Indefinite.

HIMMELREIN'S YANKEE DOODLE STOCK (Geo. V. Haledad, mgr.): Superior, Wis.—Indefinite.

HOLDEN (H. M. Holden, mgr.): Cincinnati, O. Sept. 5—Indefinite.

HOLLAND, MILDRED (E. C. White, mgr.): Rochester, N. Y. April 11—Indefinite.

HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind. Sept. 26—Indefinite.

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NEW YORK

HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—Indefinite.
INTERIOR PLAYERS (St. Louis, Mo., Oct. 17—Indefinite).
INDIANA (South Bend, Ind.—Indefinite).
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—Indefinite.
JERRY, LOBBE, AND ASSOCIATE PLAYERS (St. Louis, Mo.—Indefinite).
KEITH (James K. Moore, mgr.): Portland, Me., April 19—Indefinite.
KENDIG STOCK (San Diego, Cal., March 20—Indefinite).
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 1—Indefinite.
LOUGH STOCK (Salt Lake City, U.—Indefinite).
LYCUM (Toledo, O.—Indefinite).
LYRIC (Lincoln, Neb.—Indefinite).
LYTEL, BERT (Albany, N. Y.—Indefinite).
MAK-LONE (Salt Lake City, U.—Indefinite).
MAJESTIC STOCK (Utica, N. Y., 11—Indefinite).
MANHATTAN (G. Jack Parsons, mgr.): Delahou, O.—Indefinite.
MARTIN (Geo. E. Cochran, mgr.): Kansas City, Mo.—Indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Kansas, N. Y.—Indefinite.
NICKERSON (Des Moines, Ia.—Indefinite).
NOBLE, HORACE V. ASSOCIATE PLAYERS: Denver, Colo., April 10—Indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B. Jan. 3—Indefinite.
OPHURM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—Indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—Indefinite.
PAYSON (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—Indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y.—Indefinite.
PEOPLE'S THEATRE (Chicago, Ill.—Indefinite).
PLAYER PLAYERS (Tampa, Fla.—Indefinite).
POYNTER, BEULAH (Harry J. Jackson, mgr.): St. Louis, Mo., April 24—Indefinite.
PRESTON-BRICKENT (Ft. Wayne, Ind., Dec. 4—Indefinite).
PRINCERS (Montreal, P. Q.—Indefinite).
PRINCERS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.
ROSE STOCK (Scranton, Pa., May 2—Indefinite).
SAVOY THEATRE (Atlantic City, N. J.—Indefinite).
SCHILLER PLAYERS (Norfolk, Va.—Indefinite).
SHERMAN (Rockford, Ill.—Indefinite).
SHIRLEY, JESSIE (Spokane, Wash.—Indefinite).
SNOW, MORTIMER (Wilkes-Barre, Pa., Jan. 11—Indefinite).
THADWELL-WHITNEY (Lansing, Mich.—Indefinite).
TURNER STOCK (George L. West, mgr.): Boston, Ida.—Indefinite.
VAN DYKE AND RAYON (F. Mack, mgr.): Bay City, Mich.—Indefinite.
VAN DYKE STOCK (Denver, Colo.—Indefinite).
VICTORIA THEATRE (Lafayette, Ind.—Indefinite).
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburgh, Kan., Jan. 23—Indefinite.
WILLIAMS AND STEVENS (Atlanta, Ga.—Indefinite).
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo.—Indefinite.
YANKEE DOODLE (Himmelsheim's): Superior, Wis., Nov. 22—Indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—Indefinite.

TRAVELING STOCK COMPANIES.
CHICAGO STOCK (Chas. H. Rosekam, mgr.): Halifax, Nova Scotia, May 9-10.
COOK STOCK (Wm. Cook, mgr.): Jackson, Mich., 9-21.
CUTTER STOCK (Wallace B. Cutter, mgr.): Sidney, O., May 9-June 4.
DE LAOY, LEIGH (Monte Thompson, mgr.): Taunton, Mass., May 1-29.
FRANKLIN STOCK (Racine, Wis., 9-14).
HALL STOCK (Sussex, Wis., 9-14, Weygung-ways 10-21).
HICKMAN-RESEY STOCK (W. A. White, mgr.): Tulsa, Okla., 9-14, Sapulpa 15-21.
KEITH STOCK (Gale S. Keith, mgr.): Appleton, Wis., 9-14, Fond du Lac 15-21.
LATIMORE-LEIGH STOCK (Western: Bert Leigh, mgr.): Bartlesville, Okla., 9-14, Tulsa 16-21.
MAHER, PHIL (Leslie E. Smith, mgr.): Newark, O., 9-14.
MARKS, TOM, STOCK (Chebogan, Mich., May 2-14).
METROPOLITAN STOCK (Clifford Reeves, mgr.): Nevada, Mo., 2-14.
MOCK, SAD ALL STOCK (S. L. Kelly, mgr.): Marquette, Mich., 9-14.
MORRY STOCK (Ft. Smith, Ark., 8-21).
NEW THEATRE CO. (Baltimore, Md., 9-11, Washington, D. C., 12-14, Pittsburgh, Pa., 16-21).
PAYSON (E. S. Lawrence, mgr.): Columbus, O., 2-21.
PICKERTS, THE, AND CO. (Honesdale, Pa., 9-14).
SPENCE THEATRE CO. (Harry Sobus, mgr.): Newton, Kan., 9-28.
THEATRE STOCK (Danville, Pa., 9-14).
WHITESIDE-TRAUSS (Chester, Mass., 9-14, Claremont, N. H., 16-21).

OPERA AND MUSICAL COMEDY.
ABERNATHY, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—Indefinite.
ABORN ENGLISH GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., May 8—Indefinite.
ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—Indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 9—Indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Milwaukee, Wis., April 25—Indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 25—June 4.
ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—Indefinite.

BLACK PATTI: Boston, Mass., 9-14.
CAMERON, GRACE (G. H. Kerr, mgr.): Pen- sylvania, Pa., 10, Kalamazoo 11, Vernon 12, Sarmon Arms 13, Kalamazoo 14, Beavertown 15, Calgary, Alta., 15, 19, Medicine Hat 20, Maple Creek, Sask., 21.
CARROLL, COMEDY (Ion Carroll, mgr.): Bismarck, N. D., 9-14.
CHOCOLATE SOLDIERS (F. G. Whitney, mgr.): New York city Sept. 19—Indefinite.
COLE AND JOHNSON (A. L. Wilbur, mgr.): Washington, D. C., 9-14.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Elm, Ohio, Feb. 6—Indefinite.
DOLAN PRINCESS (Charles Frohman, mgr.): New York city Sept. 9-May 14.
DRESSLER, MARIE (Lew Fields, mgr.): New York city May 6—Indefinite.
ECHO, THE (Charles Dillingham, mgr.): Chicago, Ill.—Indefinite.
GAY HUSBAND: Chicago, Ill., 9-14.
GIRL IN THE TAXI (A. H. Woods, mgr.): Boston, Mass., 9-14.
GIRL THAT'S ALL THE CANDY (B. M. Gar- field, mgr.): Preston, Man., 10, Rushford 11, Tomah, Wis., 12, New Lisbon 13, Portage 14, Grand Rapids 15, New London 16, Oconto 17.
GIRL WITH THE WHOOPIING COUGH (A. H. Woods, mgr.): New York city—Indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Pittsburgh, Pa., 9-14.
HARTMAN, FERRIS (Los Angeles, Cal., Oct. 17—Indefinite).
HOPPER DE WOLF (D. V. Arthur, mgr.): New York city April 28—Indefinite.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Detroit, Mich., 9-14.
JOLLY BACHELORS (Lew Fields, mgr.): New York city Jan. 8—Indefinite.
JOSE, RICHARD J. (Kansas City, Mo., 9-14).
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Kelowna, B. C., 10, Vernon 11, Armstrong 12, Raderby 13, Salmon Arm 14.
KOLS AND DILL: Los Angeles, Cal., Oct. 4—Indefinite.
MERRY WIDOW (Western: Harry W. Savage, mgr.): Marshalltown, Ia., 11, Muscatine 12, Rock Island, Ill., 13, Galesburg 14.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Chicago, Ill., Jan. 16—Indefinite.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10-May 28.
POWELL AND COHAN'S MUSICAL COMEDY: Muskegon, Mich., 9-29.
PRINCE OF TO-NIGHT (Ed B. Salter, mgr.): Seattle, Wash., 9-14.
SAN CARLO OPERA: Brooklyn, N. Y., 2-14.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4-May 21.
ZINN'S MUSICAL COMEDY (A. M. Zinn, mgr.): Chickasha, Okla., 9-14, Globe, Ariz., 15—Indefinite.

MINSTRELS.

FOX'S LONE STAR (Roy E. Fox, mgr.): Kir- kland, Tex., Feb. 1—De Ridder, La., 12-14.
GEORGIA TROUBADOURS (Wm. McCabe's): Barnum, Minn., 9-11, Moose Lake 12, Willow River 13, Finlandia 14, 15.
RICHARD AND PRINGLE'S (Ft. D.—Ia., 10, Cherokee 11, Sioux City 12, Yankton, S. D., 13, Mitchell 14, Sioux Falls 15, Mad- son 16, Pipestone, Minn., 17, Watertown, S. D., 18, Brookings 19, Huron 20, Aber- deen 21).
ROYAL MINSTREL FOUR: Chicago, Ill., 9-21.

BURLESQUE.
AMERICAN (Teddy Simonds, mgr.): Chicago, Ill., 9-14, lay off 16-21.
AVENUE GIRLS (Ion Outlin, mgr.): Balti- more, Md., 9-14, Philadelphia, Pa., 16-21.
BEHMAN SHOW (Jack Singer, mgr.): Albany, N. Y., 9-11, Schenectady 12-14, New York city 15-21.
BOHEMIANS (Al. Lybia, mgr.): New York city 9-14, Newark, N. J., 16-21.
BON TONS (Weber and Rush, mgrs.): Wheeling, W. Va., 9-11, Toledo, O., 14-16.
BOWERY (E. A. Rothwell, mgr.): Washing- ton, D. C., 9-14, Wheeling, W. Va., 16-18, lay off 19-21.
BRIGADIERS (Wash. Martin, mgr.): Philadel- phia, Pa., 9-14, lay off 16-21.
BROADWAY GAIETY GIRLS (Louis J. Ober- wald, mgr.): Minneapolis, Minn., 9-14, St. Paul 15-17.
CENTURY GIRLS (John Mornihan, mgr.): Washington, D. C., 9-14, Baltimore, Md., 16-21.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Toronto, Ont., 14, Buffalo, N. Y., 16-21.
COLLEGE GIRLS (Special Amusement Co., mgrs.): Brooklyn, N. Y., 2-14, New York city 16-21.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): New York city 9-14, Philadelphia, Pa., 16-21.
COZY CORNER GIRLS (Sam Robinson, mgr.): Milwaukee, Wis., 9-14, Minneapolis, Minn., 16-21.
CRACKERJACKS (Harry Leoni, mgr.): Toledo, O., 9-14, Detroit, Mich., 16-21.
DAINTY DUCHESSES (Weber and Rush, mgrs.): Philadelphia, Pa., 9-14, Newark, N. J., 16-21.
DREAMLANDS (Isay Grodz, mgr.): Albany, N. Y., 9-11, Troy 12-14, Paterson, N. J., 16-21.
DUCKINGS (Frank Calder, mgr.): Montreal, P. Q., 9-14, Toronto, Ont., 16-21.
EMPIRE (Jess Burns, mgr.): Louisville, Ky., 9-14, Cincinnati, O., 16-21.
FADS AND FOLLIES (Charles B. Arnold, mgr.): Louisville, Ky., 9-14, St. Louis, Mo., 16-21.
FASHION PLATES (Harry Montague, mgr.): Indianapolis, Ind., 9-14, Louisville, Ky., 16-21.
PAY FOSTER (John Grieses, mgr.): Brooklyn, N. Y., 2-14, New York city 16-21.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Cleveland, O., 9-14, Pittsburgh, Pa., 16-21.
FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Minneapolis, Minn., 9-14, Mil- waukee, Wis., 16-21.
GAIETY GIRLS (Pat White, mgr.): New York city 16-21.
GAY MARQUERADES (Harry Hill, mgr.): Boston, 9-14, New York city 16-21.
GINGER GIRLS (Hurtig and Seamon, mgrs.):

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GOLDEN CROOK (Jacobs and Jorman, mgrs.): Chicago, Ill., 9-14, Cincinnati, O., 16-21.
HASTINGS (Harry Hastings, mgr.): Buffalo, N. Y., 9-14, Toronto, Ont., 16-21.
IMPERIALS (Sim Williams, mgr.): Cincin- nati, O., 9-14, Chicago, Ill., 16-21.
IRWIN'S BIG SHOW: Kansas City, Mo., 9-14, Omaha, Neb., 16-21.
IRVING'S GIRLON GIRLS: St. Louis, Mo., 9-14.
JARDIN DE PARIS GIRLS (Clarence Barlick, mgr.): Albany, N. Y., 16-18, Troy 19-21.
JERSEY LILIES (Wm. S. Clark, mgr.): New York city 9-14, Philadelphia, Pa., 16-21.
JOLLY GIRLS (Richard Parton, mgr.): Chi- cago, Ill., 9-14, Milwaukee, Wis., 16-21.
KENTUCKY BELLES (Robert Gordon, mgr.): Lay off 9-14, Cleveland, O., 16-21.
KNICKERBOCKERS (Louis Robie, mgr.): New- ark, N. J., 9-14.
LADY BUCCANERS (Harry Strango, mgr.): St. Louis, Mo., 9-14, Indianapolis, Ind., 16-21.
LID LIFTERS (H. S. Woodhull, mgr.): Cincin- nati, O., 9-14, Louisville, Ky., 16-21.
LYRIC STOCK BURLESQUE (Ed B. Franka, mgr.): Seattle, Wash.—Indefinite.
MAJESTIC (Fred Irwin, mgr.): Omaha, Neb., 9-14, Minneapolis, Minn., 16-21.
MARATHON GIRLS (Phil Sheridan, mgr.): Rochester, N. Y., 9-14, Schenectady 16-18, Albany 19-21.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): New York city 9-14, Brooklyn, N. Y., 16-22.
MERRY MAIDENS (Harry Hedden, mgr.): Pittsburgh, Pa., 9-14, Washington, D. C., 16-21.
MERRY WHIRL (Louis Epstein, mgr.): Bos- ton, Mass., 9-14, Springfield 16-18, Holyoke 19-21.
MRS. NEW YORK, JR. (Ed Echnapp, mgr.): New York city 9-14, Providence, R. I., 16-21.
MORNING, NOON AND NIGHT (Walter Hem- berg, mgr.): Buffalo, N. Y., 9-14, Detroit, Mich., 16-21.
MOULIN ROUGE (Chas. Edwards, mgr.): De- troit, Mich., 9-14, Chicago, Ill., 16-21.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Toronto, Ont., 9-14, Rochester, N. Y., 16-21.
QUEENS OF THE JARDIN DE PARIS: Chi- cago, Ill., 9-21.
REVUES BEAUTY SHOW (Al. Reeves, mgr.): New York city 9-14.
RENT-SANTLEY (George Leavitt, mgr.): Cleveland, O., 9-14, Wheeling, W. Va., 16-21.
RIALTO ROUNDERS (Dave Kraus, mgr.): Springfield, Mass., 9-11, Holyoke 12-14, lay off 16-21.
RICE AND BARTON'S (Chas. Barton, mgr.): Lay off 9-14, Newark, N. J., 16-21.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Pittsburgh, Pa., 9-14, Buffalo, N. Y., 16-21.
ROSE HILL (Bice and Barton, mgrs.): New York city 9-14, Albany, N. Y., 16-18, Schen- ectady 19-21.
ROSE SYDELL (W. S. Campbell, mgr.): Brook- lyn, N. Y., 9-21.
SAM DEVERE (Louis Starke, mgr.): Paterson, N. J., 9-11, lay off 12-14, Boston, Mass., 16-21.
SAM SCRIBNER'S (Morris Weinstein, mgr.): Detroit, Mich., 9-14, Chicago, Ill., 16-21.
SAM T. JACK'S (Will Boehm, mgr.): New York city 9-14, Brooklyn, N. Y., 16-22.
SERENADERS (James Weedon, mgr.): Chicago, Ill., 9-14, Cleveland, O., 16-21.
STAR AND GARTER (Al. Nathan, mgr.): Schenectady, N. Y., 9-11, Albany 12-14, Bos- ton, Mass., 16-21.
STAR SHOW GIRLS (John T. Baker, mgr.): St. Joseph, Mo., 12-14, Kansas City 16-21.
TIGER LILIES (W. N. Drew, mgr.): Newark, N. J., 9-14, lay off 16-21.
TROCADEROS (C. H. Waldron, mgr.): Phila- delphia, Pa., 9-14, Newark, N. J., 16-21.
UMPIRE (Charles Donohue, mgr.): Kansas City, Mo., 9-14, St. Louis 16-21.
VANITY FAIR (Harry Hill, mgr.): Newark, N. J., 9-14.
WASHINGTON SOCIETY GIRLS (La Watson, mgr.): St. Paul, Minn., 9-14, St. Joseph, Mo., 16-21.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Troy, N. Y., 9-11, Albany 12-14, Montreal, P. Q., 16-21.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Brooklyn, N. Y., 9-21.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Boston, Mass., 2-14, Troy, N. Y., 16-18, Schenectady 19-21.

CIRCUSES.

BARNUM AND BAILEY: Washington, D. C., 9-10.
BUCKSKIN BEN'S WILD WEST: Columbus, O., 9-14.
FOREPAUGH-SKILLS BROS.: McKeesport, Pa., 10.
HONEST BILL: Corning, Kan., 10, Centralia 11, Vermilion 12, Astell 13, Beattie 14.
RINGLING BROS.: Terre Haute, Ind., 10.

BANDS.

CAVALLO'S BAND: St. Louis, Mo., April 23—Indefinite.
DON PHILIPPINI'S BAND (Ned Hanks, mgr.): Waterloo, Ia., 9-14.

MISCELLANEOUS.

BARHOOT'S SHOW: Middleport, O., 9-14, Parkersburg, W. Va., 16-21.
GREAT DUNCAN (L. C. Zelleno, mgr.): Greenfield, O., 9-14, Circleville 16-21.
FLINT, HERBERT L. (A. H. Hughes, mgr.): Superior, Wis., 9-16, Hibbing, Minn., 17-23.
ITA, MENTALIST (Charles L. Lynne-Tallon, mgr.): Manistowic, Mich., 9-14.
POWERS, FRANK J.: Hypnotist: Chicago, Ill., April 25-May 14.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—Indefinite.
THURLOW, HOWARD (Dudley McAdow, mgr.): Jersey City, N. J., 9-14.
VANDERGOULD, GREAT (Wm. Vandergould, mgr.): Bay City, Tex., 9-14.
WALDEN (S. Worden, mgr.): Leesville, Ia., 10, Nacodoches, Tex., 12, Georgetown 14.

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